Undergraduate and Graduate Course Catalog

2005 • 2006

STAR STAR



THE UNIVERSITY OF THE ARTS

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College of Art and Design College of Media and Communication College of Performing Arts

Undergraduate and Graduate Course Catalog 2005 • 2006





The arts have the power to transform society. They play an essential role in ensuring and enhancing the quality of life. The University of the Arts is committed to inspiring, educating and preparing innovative artists and creative leaders for the visual, performing, and media arts of the 21st century.

The University of the Arts is the nation's only university devoted exclusively to education and professional training in design, visual, media, and performing arts. Located in the heart of Philadelphia, The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. A third academic unit, the College of Media and Communication, was established in 1996. Offering undergraduate and graduate degrees in communication, crafts, dance, graphic design, industrial and museum exhibition design, fine arts, illustration, media arts, multimedia, museum communication, music, theater, writing, and museum and arts education, the University prepares its students to assume careers in traditional and emerging arts and related fields.

The University of the Arts 320 South Broad Street Philadelphia, PA 19102

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http://www.uarts.edu

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Nondiscrimination Policy

The University of the Arts is committed to maintaining an environment in which students, faculty, and staff may pursue academic, artistic and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff, and students. Under the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, other state and federal laws, and The University of the Arts policy, the faculty, staff and students of the University are entitled to participate in and obtain the benefits of University programs, activities and employment without being discriminated against on the basis of their race, creed, color, ethnic background, national origin, gender, age, religion, disability or sexual orientation.

The University also strictly prohibits any form of retaliation or reprisal against anyone reporting allegations of barassment or discrimination, or cooperating in an investigation of such a report. Such retaliation shall be considered a serious violation of the University's nondiscrimination policy and shall be punishable by discipline up to and including termination, regardless of whether the charge of discrimination is substantiated. However, if an employee, student, or faculty member is found to have intentionally lied about a claim of discrimination, or brought a claim in bad faith, knowing that the allegation of discrimination is false, then that employee, student, or faculty member may be subject to discipline or expulsion.

Examples of prohibited retaliation include: threatening reprisals against the person who complained or cooperated in an investigation; unfairly changing a person's evaluations, assignments, grades, or working conditions; or otherwise continuing any harassment or discrimination against such person.

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, gender, religion, national origin, sexual orientation, ethnic background, or disability. Direct inquiries to the Office of the Dean of Students/ADA Coordinator, The University of the Arts, 320 S. Broad Street, Philadelphia, PA 19102; 215-717-6618.

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Academic Calendar 2005-2006

SUMMER 2005

May

Monday, May 2 Spring 2005 Semester classes end Registration for Summer I and Summer II Semesters

Tuesday, May 3 thru Friday, May 6 Examinations

Monday, May 9 Foundation Summer Semester begins

Monday, May 9 thru Friday, May 13 Studio Critiques and Juries

Friday, May 13 SPRING 2005 SEMESTER ENDS Final grades due to Registrar by 12 noon Documents for students graduating May 2005 due to Registrar

Saturday, May 14 Student Residences close at 12 noon

Monday, May 16 PIE Spring 2005 session ends SUMMER I SEMESTER BEGINS

Tuesday, May 17 Awards Ceremony PIE Summer I session begins

Wednesday, May 18 Commencement Ceremony

Monday, May 23 Continuing Education Summer I session begins

Thursday, May 26 CPA/CMAC Academic Review

Friday, May 27 CAD Academic Review

Monday, May 30 Memorial Day Holiday – (University Closed)

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Wednesday, June 1 Deadline for Readmission Application for Fall 2005 semester

Thursday, June 9 and Friday, June 10 Summer CAD Foundation Registration for Fall 2005

Summer II Semester Registration

Monday, June 20 CAD Summer MFA program begins

Friday, June 24 CAD Foundation Summer Semester ends SUMMER I SEMESTER ENDS Monday, June 27 SUMMER II SEMESTER BEGINS Thursday, June 30 Continuing Education Summer I session ends

July

Saturday, July 2 PIE Summer I session ends

Monday, July 4 Independence Day Holiday – (University Closed)

Tuesday, July 5 Continuing Education Summer II session begins PIE Summer II session begins

Friday, July 8 Summer I Semester grades due to Registrar by 12 noon

Monday, July 11 Pre-College Summer Institute begins Summer World of Dance begins

Wednesday, July 13 Summer new student English placement exam

Friday, July 15 Graduation petitions for August 2005 due to Registrar

August

Friday, August 5 SUMMER II SEMESTER ENDS Pre-College Summer Institute ends Summer World of Dance ends

Monday, August 8 thru Friday, August 12 PIE Continuing Inspiration session

Thursday, August 11 Continuing Education Summer II session ends

Friday, August 12
CAD Summer MFA program ends
Summer II Semester grades due to Registrar by
12 noon

Tuesday, August 16 Summer MFA grades due to Registrar by 12 noon

Sunday, August 21 PIE Summer II session ends

Friday, August 26 Student Residences open/ New resident students move-in

Saturday, August 27 thru Tuesday, August 30 New student Orientation

Sunday, August 28 New student English placement examination Returning resident students move in Monday, August 29 and Tuesday, August 30 New Student Advising/Registration

Wednesday, August 31 FALL 2005 SEMESTER CLASSES BEGIN

Wednesday, August 31 through Wednesday, September 14 Drop/Add Period/ Late Registration

September

Wednesday, August 31 through Wednesday, September 14 Drop/Add Period/ Late Registration continued

Monday, September 5 Labor Day Holiday – (University Closed)

Tuesday, September 6 PIE Fall 2005 session begins

Friday, September 16 Deans and Directors submit Spring 2006 courses to Registrar

Monday, September 19 Constitution Day Observed Continuing Education Fall 2005 session begins

October

Saturday, October 1 Saturday School and Saturday Arts Lab begin

Wednesday, October 5 Students and faculty follow Monday schedule of classes

Friday, October 14 Last day for removal of Spring 2005 incomplete "I" grades

Monday, October 17 Automatic conversion of "I" to "F" grade

Friday, October 21 Last day to withdraw with a grade of "W"

Saturday, October 22 Admission Open House

Monday. October 24 through Friday, November 4 Advising for Spring 2006 Registration

November

Tuesday, November 1 to Friday, November 4 Advising for Spring 2006 Registration continues

Tuesday, November 1 Deadline for readmission application for Spring 2006 semester

Monday, November 14 through Friday, November 18 Spring 2006 Registration

Tuesday, November 15 Graduation petitions for December 2005 due to Registrar

Saturday, November 19 to Wednesday, November 23 Open Drop/Add Period for Spring 2006 Registration

Thursday, November 24 Thanksgiving Day Holiday - (University Closed)

Thursday, November 24 through Sunday, November 27 Thanksgiving Vacation - (University Closed) Student Residences remain open

December

Thursday, December 8 Continuing Education Fall 2005 session ends

Friday, December 9 FALL 2005 SEMESTER CLASSES END

Saturday, December 10 Saturday School and Saturday Arts Lab end

Monday, December 12 through Friday, December 16 Examinations, Critiques and Juries

Friday, December 16 FALL 2005 SEMESTER ENDS Final grades due to Registrar by 12 noon PIE Fall 2005 session ends Documents for students graduating December 2005 due to Registrar Student Residences close at 5 p.m.

Friday, December 16 at 5 p.m. through Monday, January 2

University closed for winter vacation

SPRING 2006

lanuary

Monday, January 2 PIE Spring 2006 session begins Administrative offices open

Thursday, January 5 CPA/CMAC Academic Review

Friday, January 6 CAD Academic Review

Wednesday, January 11 Student Residences open 9 a.m.

Thursday, January 12 New Student Advising/Registration

Thursday, January 12 & Friday, January 13 New student Orientation

Monday, January 16 Martin Luther King Day Holiday - (University Closed)

Tuesday, January 17 SPRING 2006 SEMESTER CLASSES BEGIN

Tuesday, January 17 through Monday, January 30 Drop/Add Period, Late Registration

Monday, January 23 Continuing Education Spring 2006 session begins

February

Friday, February 3 Deans and Directors submit Fall 2006 courses to Registrar

Saturday, February 4 Saturday School and Saturday Arts Lab begin

Wednesday, February 15 Graduation petitions for May 2006 due to Registrar

Friday, February 17 Deans and Directors submit Summer II, 2006, Spring, 2007 and Summer I, 2007 courses to Registrar

Friday, February 24 Last day for removal of Fall 2005 incomplete "I" grades

Monday, February 27 Automatic conversion of "I" to "F" grades

March

Friday, March 3 Last day to withdraw with a "W" grade

Monday, March 6 through Sunday, March 12 Spring Break Student Residences remain open

Tuesday, March 7 through Thursday, March 9 Administrative Offices open

Monday, March 13 Spring 2006 classes resume

Monday, March 13 through Friday, March 17 CAD Freshman major orientation week

Wednesday, March 15 Financial Aid Applications due

Friday, March 17 CAD Freshman major selections due to Registrar

Monday, March 20 through Friday, March 31 Advising for Fall 2006 Registration

April

Saturday, April 1 Admission Open House

Friday, April 7 Continuing Education Spring 2006 session ends

Saturday, April 8 Saturday School and Saturday Arts Lab end

Monday, April 10 through Friday, April 14 Registration for Fall 2006

Saturday, April 15 through Wednesday, April 19 Open Drop/Add period for Fall 2006

Academic Calendar 2005-2006 continued

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Monday, May 1

SPRING 2006 SEMESTER CLASSES END

Monday, May 1 and Tuesday, May 2 Registration for CAD Foundation Summer

Registration for Summer I and Summer II semesters

Tuesday, May 2 through Friday, May 5 Examinations

Monday, May 8 CAD Foundation summer semester begins Monday, May 8 through Friday, May 12 Studio Critiques and Juries

Friday, May 12 SPRING 2006 SEMESTER ENDS Final grades due to Registrar by 12 p.m. Documents for students graduating May 2006 due to Registrar

Saturday, May 13 Student Residences close at 12 noon

Monday, May 15 SUMMER 1 SEMESTER BEGINS PIE Spring 2006 session ends

Monday, May 15 and Tuesday, May 16 Drop/Add Period for Summer I semester

Tuesday, May 16 PIE Summer 1 session begins Awards Ceremony

Wednesday, May 17 Commencement Ceremony

Monday, May 22 Continuing Education Summer 1 session begins

Thursday, May 25 CPA/CMAC Academic Review

Friday, May 26 CAD Academic Review

Monday, May 29 Memorial Day Holiday – (University Closed) lune

Thursday, June 1 Deadline for readmission application for Fall 2006 semester

Thursday, June 8 and Friday, June 9 Summer CAD Foundation Registration for Fall 2006 Summer II Semester Registration

Summer 11 Semester Registration

Monday, June 19 CAD Summer MFA Program begins

Friday, June 23 SUMMER I SEMESTER ENDS CAD Foundation summer semester ends

Monday, June 26 SUMMER II SEMESTER BEGINS

Monday, June 26 and Tuesday, June 27 Drop/Add Period for Summer II semester

Thursday, June 29 Continuing Education Summer I session ends

Friday, June 30 PIE Summer I session ends

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Monday, July 3 and Tuesday, July 4 Independence Day Holiday – (University Closed)

Wednesday, July 5 PIE Summer II session begins

Friday, July 7 Summer I semester grades due to Registrar by 12 noon

Monday, July 10 Continuing Education Summer II session begins Pre-College Summer Institute begins Summer World of Dance begins

Wednesday, July 12 Summer new student English placement examination

Friday, July 14 Graduation petitions for August 2006 due to Registrar August

Friday, August 4 SUMMER II SEMESTER ENDS Pre-College Summer Institute ends Summer World of Dance ends

Monday, August 7 through Friday, August 11 PIE Continuing Inspiration session

Thursday, August 10 Continuing Education Summer II session ends

Friday, August 11 CAD Summer MFA program ends Summer II semester grades due to Registrar

Tuesday, August 15 Summer MFA grades due to Registrar

Sunday, August 20 PIE Summer II session ends

Friday, August 25 Student Residences open/New resident students move-in

Saturday, August 26 through Tuesday, August 29 New Student Orientation

Sunday, August 27 New student English placement examination

Monday, August 28 and Tuesday, August 29 New Student Advising/Registration

Wednesday, August 30 FALL 2006 SEMESTER CLASSES BEGIN

Wednesday, August 30 through Wednesday, September 13 Drop/Add Period, late registration

Mission Statement

The University of the Arts is devoted exclusively to education and training in the arts. Within this community of artists the process of learning engages, refines, and articulates all of our creative capabilities. Our institution was among the first to contribute to the formation of an American tradition in arts education. We continue to develop interpreters and innovators who influence our dynamic culture.

The University's Mission:

To educate and professionally train artists in the visual and performing arts, in design, in media, and in writing;

To grant graduate and undergraduate degrees, diplomas, and certificates in the arts:

To provide educational programs centered in the arts to multiple populations;

To encourage relationships among the arts;

To promote high standards in creativity and scholarship;

To prepare artists who will contribute responsibly to our culture;

To challenge students to think critically, joining knowledge and skill to their individual creative vision:

To anticipate and to cultivate new art forms as they emerge.

The University of the Arts offers instruction across a broad spectrum of artistic disciplines. We serve the community in which we reside, the professions for which we prepare new members and, ultimately, the society whose culture we both sustain and advance.

The University's goal is to direct each student's quest for creative self-expression toward a productive role in society. Our programs develop the student's talent, aesthetic sensibility, conceptual and perceptual acumen, cultural awareness, and professional expertise. The curricula integrate specific knowledge and skills needed for technical mastery of the various arts disciplines with a significant examination of conceptual and humanistic studies.

To this end, the University must gather and retain a distinguished teaching faculty offering a breadth of professional expertise. Their scholarly work and artistic exploration have national and international consequences for the institution. Our educational programs seek to stimulate and influence not only our students but the very disciplines that we teach.

History of The University of the Arts

The University of the Arts is the largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in design, visual, media, and performing arts, and emerging creative fields.

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art. Australia 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Centennial art Exposition. In 1949, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the College of Art and Design of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum communication, museum education, and art education.

The performing arts programs of The University of the Arts date from 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy. The Philadelphia Musical Academy became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study, one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of the Philadelphia College of Performing Arts, and in 1983 the School of Theater Arts was created, thus achieving the college's ideal program of studies: dance, music, and theater arts.

In 1985, the Philadelphia College of Art and the Philadelphia College of Performing Arts joined to become the Philadelphia Colleges of the Arts, and in 1987. The University of the Arts was inaugurated. In the fall of 1996, the University created a new academic unit, the College of Media and Communication, which emphasizes the integration of art, technology, and communication. The first two BFA degree programs offered by this new college were Writing for Film and Television, and Multimedia; the third, a BS degree program in Communication, began in September 1999.

Accreditation

The University of the Arts is authorized by the Commonwealth of Pennsylvania to grant degrees in the visual, performing, and related arts, and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education, Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; telephone: 215-662-5606). The College of Art and Design is also an accredited institutional member of the National Association of the Schools of Art and Design, and the Industrial Designers' Society of America. The School of Music is also accredited by the National Association of Schools of Music.

College of Art and Design

The College of Art and Design offers the Bachelor of Fine Arts degree in Animation, Crafts, Film/Animation, Film/Digital Video, Graphic Design, Illustration, Painting and Drawing, Photography, Printmaking/Book Arts, and Sculpture. A major in Industrial Design leads to the Bachelor of Science degree. Crafts offers a post-baccalaureate certificate program. Art Education offers a post-baccalaureate pre-certification program.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Communication, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and a low-residency summer Master of Fine Arts in Ceramics, Sculpture, or Painting, Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the College of Art and Design. Concentrations in Art Therapy and Digital Fine Arts are offered, as well as seven minors.

College of Media and Communication

The College of Media and Communication offers three degree programs. The department of Communication offers a Bachelor of Science in Communication with concentrations in Advertising, Digital Journalism, and Documentary Production. The department of Multimedia offers a Bachelor of Fine Arts in Multimedia and a minor in Information Architecture. The department of Writing for Film and Television offers a Bachelor of Fine Arts in Writing for Film and Television.

College of Performing Arts

The School of Dance offers Bachelor of Fine Arts degrees in Ballet, Modern, Jazz/Theater Dance, and Dance Education, as well as a two-year Certificate in Dance.

The School of Music offers the Bachelor of Music degree in Jazz Vocal Performance, Instrumental Performance with a jazz/contemporary focus, and Composition. In addition, a four-year Undergraduate Diploma and two-year Certificate in Dance or Music are offered. The School of Music offers minors in E-Music and Music Education.

At the graduate level, the School of Music offers the Master of Arts in Teaching in Music Education and the Master of Music in Jazz Studies.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts, with majors in Acting, Applied Theater Arts, Musical Theater and Theater Design and Technology.

Degree Programs

Bachelor of Fine Arts (BFA)

Acting Animation Applied Theater Arts Ballet Crafts Dance Education Film/Animation Film/Digital Video Graphic Design Illustration Jazz Dance Modern Dance Multimedia Musical Theater Painting and Drawing Photography Printmaking/Book Arts Sculpture Theater Design and Technology Writing for Film and Television

Bachelor of Music (BM)

Jazz Studies: Composition Jazz Studies: Instrumental Performance Jazz Studies: Vocal Performance

Bachelor of Science (BS)

Communication Industrial Design

Post-Baccalaureate Certificate in Crafts

Post-Baccalaureate Teacher Program (nondegree)

Master of Fine Arts (MFA)

Book Arts/Printmaking Ceramics Museum Exhibition Planning and Design Painting Sculpture

Master of Arts (MA)

Art Education Museum Communication Museum Education

Master of Arts in Teaching (MAT)

Music Education Visual Arts

Master of Industrial Design (MID)

Master of Music (MM) Jazz Studies

Undergraduate Certificate

Dance Music

Undergraduate Diploma

Music

Minors Animation

Book Arts Digital Film/Video Documentary Video E-Music E-Publishing Figurative Illustration Film/Digital Video Game Design Information Architecture Multimedia Music Education Narrative Video Photography Screenwriting Strategic Advertising Studio Photography Typography Web Design Web Drama

Concentrations

Art Therapy Digital Fine Arts Pre-Certification in Art Education

University Libraries

Carol Graney

cgraney@uarts.edu Director of University Libraries Greenfield Library, 1st floor Anderson Hall 215-717-6281

The University libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the library staff provides, and through the materials it collects or to which it provides access, the University libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The libraries of The University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), serves as the main library for the campus, containing materials in many formats on art and design, communication, dance, theater, film and television, multimedia, liberal arts, and other general subjects. The Greenfield Library also houses the libraries' administrative offices and technical services operation, as well as the library's Picture File, University Archives, and the library's Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are also important for students and faculty studying or needing information about dance, musical theater, and other areas related to music. The Music Library contains listening facilities for recorded sound in addition to general reading areas and a music education resource area.

The Visual Resources Collection, on the mezzanine of Anderson Hall, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs and Liberal Arts courses. Light tables and slide carousels may be used for viewing the library's and one's own slides.

The total holdings of the libraries are more than 110.000 books and bound periodicals, 16.000 music scores, 133.000 mounted and encapsulated pictures, 177.000 slides, and 20.000 items of recorded music in LP and CD formats. Electronic reference tools are also available, including online periodical indexes, databases, and encyclopedias. To access the electronic indexes and databases, see http://library.uarts.edu under "Research Tools and Resources." The library also has a growing collection of audiovisual materials in videocassette, DVD, and multimedia formats. Listening and viewing facilities, Internet/World Wide Web access, and photocopiers are available in addition to general reading facilities.

Information about the libraries' collections is available through an online catalog that is accessible from computers in the Greenfield and Music Libraries, the Visual Resources Collection or via the World Wide Web. Records for library materials can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections, which have not yet been added to the automated system.

Reference assistance and course reserves are available at each University library location. The libraries provide other information services such as interlibrary loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted online database searching for students. The library maintains reciprocal use arrangements with other nearby academic libraries.

Albert M. Greenfield Library 215-717-6280

Music Library 215-717-6292

Visual Resources Collection 215-717-6290

University Libraries' Web site http://library.uarts.edu

Academic Policies and Procedures

Lynn Powell Dougherty

ldougherty@uarts.edu

Registrar

Office of the Registrar

Second Floor, Dorrance Hamilton Hall

215-717-6420

215-717-6417 (Fax)

Office of Registrar email: registrar@uarts.edu

The policies stated herein apply to all matriculated UArts undergraduate and graduate students unless otherwise noted.

The Office of the Registrar maintains the official academic record for each student and is responsible for certifying completion of requirements for graduation. Students who are formally admitted to the University, have paid all applicable tuition and fees, and have a program of courses approved by the required advisor(s) are allowed to register. All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University and to check them against their transcripts after each term. Please note that course and program transactions and changes become official only when properly processed through the Office of the Registrar.

Family Educational Rights and Privacy Act (FERPA)

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1) access to records maintained by certain educational institutions and agencies, and 2) the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

1. Student Rights. As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

A. The right to review educational records that are maintained by the University.

These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.

B. The right to inspect and review records.

Such requests may be made by completing an "Access Request for Educational Records," which is available in the Office of the Registrar. Upon receipt of a request an appointment will be made to review records within 45 days.

C. The right to appeal misinformation in the files.

If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

D. The right to appeal violation of rights.

If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.

E. The right to file a complaint with the US Department of Education. Students have the right to file a complaint with the U.S. Department of Education concerning alleged failures by the University to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office

U.S. Department of Education

400 Maryland Avenue, S.W.

Washington, D.C.

F. The right to select a physician or other appropriate professional, at personal expense, to review records on a student's behalf, that have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University, filed with The University.

2. Definitions.

- A.The Educational Record maintained by the University will consist of:
- 1. Directory information as noted above
- 2. Application for admission
- 3. Applicant's secondary school records
- 4. Cumulative University of the Arts records of grades, credits, grade-point average, and academic actions
- 5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
- 6. Student petitions
- 7. Disciplinary actions
- 8. Departmental appraisals and evaluations of student progress

B. The Educational Records do not include:

- 1. Parents' and students' confidential financial documents
- 2. Counseling psychologists' files
- 3. Health Office files
- 4. Faculty and staff memoranda/files retained for personal/professional use

C. Educational Records are maintained by the following:

- 1. Office of the Registrar
- 2. Office of the Dean of Students
- 3. Financial Aid Office
- 4. Finance Office
- 5. Office of Continuing Studies
- D. A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes.
- E. A student is defined as a person who attends or has attended the University. Persons who have applied to but who have not attended the University as an enrolled student are not covered under FERPA.

3. University Rights & Responsibilities.

- A. The University may not generally release any information outside the University that is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:
- 1. Name
- 2. Address
- 3. Email address
- 4. Telephone listing
- 5. Date and place of birth
- 6. Major field of study
- 7. Participation in officially recognized activities
- 8. Dates of attendance
- 9. Degrees and awards received
- The most recent previous educational institution attended by the student.
- 11. Enrollment status. If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar no later than the end of the third week of classes each semester of the information not to be released.
- B. The University may disclose FERPA-related information without consent to school officials when there is a legitimate educational interest. A school official is a person employed by the University in an administrative, supervisory, academic, or research or support staff position (including law enforcement unit personnel and health staff); or a person or company with whom the University has contracted (such as an attorney, auditor, or collection agent). A school official has a legitimate educational interest if the official needs to review an educational record in order to fulfill his or her professional responsibility.

- C. While release of information from educational records to outside parties requires the student's explicit consent, the following exceptions do not require the student's consent:
- Compilation of general enrollment data for reports required by
 U.S. Government and Commonwealth of Pennsylvania Authorities;
- Participatory information-sharing with educational service associations such as the College Scholarship Service and the American Council on Education:
- Information about an individual student in the event of a personal emergency that is judged to threaten the health and/or safety of that student;
- 4. Compliance with judicial orders and lawfully issued subpoenas:
- Reference by appropriate University of the Arts faculty and professional staff.
- In cases of violent crime, the results of any disciplinary proceeding conducted by the University against an accused student to the alleged victim.

Any release of information as outlined above that identifies an individual student and requires that student's consent will be recorded in his or her permanent record.

- D. The University reserves the right to inform parents/guardians of dependent students where it deems appropriate—specifically when it has cause to believe that a student's status at the University may be in jeopardy due to disciplinary reasons.
- E. Requests for the records of a deceased student must be accompanied by a notarized statement from the executor of the estate of the deceased approving the release of records. Requests concerning students who have long been deceased will be evaluated by the University based on legitimate educational interest.
- 4. Directory Information The University of the Arts has determined that the following information will be considered "directory information" and may release it without prior consent from the student: Name

Address

Telephone listing

Email address

Date and place of birth

Major field of study

Participation in officially recognized activities

Dates of attendance

Enrollment status

Degrees and awards received

Last institution attended

Verification of Enrollment

Students often need to send additional information concerning their enrollment to insurance companies, loan services, scholarship programs, and other outside parties. The student can either request an enrollment verification in writing or through the MyUArts Portal. Any request for verification of enrollment beyond the directory information listed above must be made in writing and signed by the student wishing to release the information. The request for verification must state exactly which information the student wants released and who is authorized to receive it. There is no fee for this service. The Office of the Registrar will verify enrollment for a future semester only after the student has registered in classes and has been cleared by the Student Billing Office. Normal service for other verifications of enrollment is three to five working days from the time the request is received.

Transcript Request Procedures

"Unofficial" transcripts may be viewed and printed through the MyUArts portal or obtained from the Office of the Registrar at no charge.

Students may request an "official" transcript by completing a transcript request form (available in the Office of the Registrar) or via the MyUArts portal by providing the following information:

- Name under which the student attended the University or any predecessor institutions
- · Current address and telephone number
- · Social security number
- · Date of birth
- · Last date of attendance
- · Major/Degree program
- · Address where transcript is to be sent
- Signature Transcripts will not be released without the original signature of the requesting student.

Fees:

Official transcripts are subject to a \$5.00 fee with the following exceptions for special services:

- \$10 fee for faxed requests, which must include a credit card number, expiration date, and an authorizing signature. The University accepts Visa or Mastercard payments.
- \$12 fee for emergency service that will be processed within one day of receipt of request and sent via U.S. Mail.
- \$30 fee for overnight service for distribution only in the U.S. The transcript request will be processed within one day and sent via FedEx overnight service.
- \$40 fee for International service that will be processed within one day and sent via DHL.
- Transcripts will not be processed if there is a financial hold on the student's account. Please allow three to five working days to complete requests.

Mail requests to:

Office of the Registrar The University of the Arts 320 S. Broad Street Philadelphia, PA 19102 Attention: Transcript Requests or Fax requests to:

Office of the Registrar The University of the Arts Attention: Transcript Requests 215-717-6417

Academic Advising and Student Responsibility

Academic advising at the University is designed to assist students in directing and completing their degree programs by providing guidance through contact with informed advisors and information available in various UArts publications. Students are expected to refer to the University Course Catalog and course bulletins for information on policies, procedures, and deadlines. Students are assigned a faculty advisor in their department and when in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar.

Each student is responsible for observing all regulations in the UArts Course Catalog that may affect academic progress, financial obligations, relationships with University authorities, transferability of credits, acceptance of credits for graduation, and eligibility to graduate, as well as:

- Knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.
- Registering each semester in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee.
- Meeting any financial or academic requirements that have caused a hold to be placed on their student record. A student cannot officially register until clearance has been obtained from the Student Billing Office.

Registration

Registration occurs prior to each semester, for the Fall semester in April, and for the Spring semester in November. In preparing for registration, students consult with their faculty advisors, who help them assemble schedules for the semester and who give final approval to all course selections. The meeting with the faculty advisor does not constitute registration. Instead, it is the student's responsibility to register either online or in person for the course selections listed on their advising form.

Late Registration

A late-registration fee of \$35 will be charged to any student who has not completed registration by the first day of term. Late registration may jeopardize a student's chance of obtaining his/her desired course schedule.

Place Holders

During registration some students have trouble finding courses that fit in their schedules. As a result, they may not be able to register for the 12-credit minimum (nine credits for graduate students) necessary to maintain full-time status. In order to allow such students to pick up a course(s) during the Drop/Add period and thereby maintain their full time status for Financial Aid purposes, a "place holder" is added to the student's registration. It is presumed that the student will find an additional course during the Drop/Add period that takes place during the first 10 days of the semester. Prior to the beginning of the Drop/Add period, each student who has a place holder will be reminded, via email, to register for the additional course(s). If the student does not register for additional coursework by the end of Drop/Add, the place holder will be deleted. At that time, a list of non-full-time students in this status will be generated for the Student Billing Office and Financial Aid Offices for review. This may cause changes in status of the financial aid award and student bill. Under no circumstances will a place holder remain on the registration form after the Drop/Add period ends.

Graduation Petition

Meeting requirements for graduation is the student's responsibility and each student is encouraged upon entering the final year of the degree program to consult with the Registrar to ensure that all major requirements will be completed on schedule for graduation by submitting a formal "Petition to Graduate."

Student Email

The Office of the Registrar will only accept email when sent via the student's UArts email account. Students are responsible for regularly reading and responding to email sent by the University faculty, staff, and administration to the students' UArts email accounts.

MyUArts Portal/My UArts Record

Students are also expected to regularly check the MyUArts portal for University-related announcements and notifications. The portal is the primary source for student information, as well as access to the student's academic record. Through the MyUArts portal students can register online, change their address, request an official transcript or enrollment verification, review their grades, class schedules, transcripts, degree audits, and GPAs. Because this information is readily available through the portal, information such as this is no longer mailed to students via U.S. mail, except upon request.

Change of Address

It is essential that students keep the Office of the Registrar informed of all current addresses. A change of address can be completed through the MyUArts portal or by obtaining a form from the Office of the Registrar. All information sent via U.S. mail is mailed to the addresses provided by the student and cannot be changed by anyone other then the student.

Change of Name

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which may be photocopied by the Registrar and kept on file.

Matriculated Students

Matriculated students are those who have applied, been accepted, and enrolled in a degree program at The University of the Arts during the semester for which they were admitted. Course credits completed prior to matriculation at the University will not necessarily be accepted into the degree programs. In no case will more than six credits taken as a non-matriculated student at The University of the Arts be accepted into the degree program. Students seeking degrees may enroll for part-time or full-time study.

Non-Matriculated Students

A student who takes classes in a major department but is not enrolled in a degree program at The University of the Arts and has not submitted an application to the Office of Admission qualifies as a non-matriculated student.

Non-matriculated status provides opportunity to study with a specific professor, or pursue additional college-level instruction for those who already hold a bachelor's degree.

Non-matriculated students may enroll for a maximum of 11.5 credits per semester and may not audit any classes.

Students who subsequently enroll in a University of the Arts degree program may apply a maximum of six credits taken as a non-matriculated student to their degree at the discretion of the department

director/chair. Non-matriculating students who are simultaneously enrolled or have plans to enroll at another institution may transfer credits to that institution if they have received prior approval in writing from that institution.

To enroll as a non-matriculated student, please contact the Office of the Registrar. Non-matriculated students must request permission from the department chairperson or director for each course in which they wish to enroll. Please be advised that there are no payment plans or financial aid opportunities for non-matriculated students, and access is dependent upon the availability of space in their desired program. Non-matriculated students are otherwise governed by all the rules and regulations that apply to matriculated students, including submission of proof of high school graduation prior to eurollment.

Full-Time Credit Load/Overloads

Full-time undergraduate students are defined as those who are enrolled in at least 12 credits a semester. Students wishing to take more than 18 credits in a semester must obtain permission from the dean of their college. Factors such as grade-point average and progress in meeting degree requirements will be considered in giving permission for an overload. Excess credits are subject to additional charges at the standard credit rate. Registration as Audit or Pass/Fail is counted the same as all other academic credit for the purpose of determining tuition.

Graduate students are considered full-time if enrolled in at least nine credits per term.

International students must maintain full-time status.

Student Classification

A student's class status is determined by the number of credits earned, regardless of the number of semesters of enrollment or the student's standing in his or her major program. Class status is a factor in determining financial aid eligibility and is one indicator of academic progress. Class standing is also used to prioritize scheduling during registration.

Undergraduate class status is determined as follows:

Undergraduate class status is determined

U1 up to 29.5 credits

U2 30 - 59.5 credits

U3 60 - 89.5 credits

U4 90 - 123 credits

U5 more than 123 credits

Graduate status is determined as follows:

G1 up to 17.5 credits

G2 18 or more credits

Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts, A minimum grade of "C" in a course is required for consideration for transfer credit. Only credits are transferable, not grades.

Candidates are given a preliminary transfer credit evaluation at the time of admission; final award of transfer credit and placement level are subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

Credit from Nonaccredited Institutions

Based on the applicant's portfolio or audition, credit may be awarded at the time of admission by the department chairperson/director of the intended major. The maximum number of credits awarded may not exceed the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair/director and the Registrar.

Credit by Portfolio/Audition

A maximum of 18 credits may be granted to applicants by portfolio review or audition for artistic experience independent of any coursework. Credit by portfolio or audition is granted only for work done prior to matriculation at The University of the Arts.

- Academic standing and course credit based on portfolio review are determined by the appropriate department chairperson/director during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.
- Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

Additional Policies

- A student who has completed one degree and wishes to matriculate in another does so by applying to the new program through the Office of Admission.
- 2. A student may be awarded a particular degree from the University only once; i.e., once the student has earned an MA, he or she may not be awarded another MA.
- 3. A student may not receive two different master's degrees from the same program; i.e., he or she cannot pursue both the MA in Art Education and MAT in Visual Arts.
- 4. A student may earn up to two master's degrees at the University, either simultaneously or sequentially.
- 5. If a student is approved for a double degree, and six credits are shared between the two programs, the student may transfer a maximum of six additional credits from an accredited institution.
- 6. Students in the Summer MFA program who wish to pursue a second graduate degree will be charged the regular graduate tuition rate in the semesters in which they are pursuing two degrees.

Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the intended new department or school. The student will be required either to present a portfolio or to audition as part of the transfer review process. Please note that acceptance into a new major program within the University may be contingent upon the successful completion of the courses in which the student was enrolled at the time the application to make the change was submitted. Therefore, approval to change majors may be rescinded based on the result of that semester's coursework.

After completion of a change of major, students are advised to review their degree program requirements with their new academic advisor, the department chair or school director, and the dean of the appropriate college.

Change in Degree Requirements

Students who have not completed degree requirements at the end of seven years from the date of initial matriculation may be subject to new degree requirements, which will be determined by the department chairperson and the Office of the Registrar on a case-by-case basis.

Course Substitutions

Occasionally a student may not be able to enroll in the exact course required for the degree program, or the department may recommend an alternate course to better suit a specific academic goal. In these cases, the student is to request an approval for a course substitution from the department chairperson or program director. The director/chair lists the required course and the approved substitution on the form. After completion the department chairperson or program director submits the form to the Office of the Registrar for processing.

Schedule Revision - Drop/Add

Beginning with the first week of the semester, students who have obtained Student Billing Office clearance may revise their schedules without academic penalty until the end of the Drop/Add period. The Drop/Add period takes place during the first 10 days of classes each semester in accordance with the Academic Calendar.

Withdrawal from a Course

A student may withdraw from a course with a "W" (Withdrawal) grade from the last day of the Dropl/Add period through the last day of the seventh week of the semester. The withdrawal form must be signed by the course instructor and the student's advisor and submitted to the Office of the Registrar prior to the deadline.

After the end of the seventh week, a "W" grade is possible only under unusual circumstances such as an accident or severe illness, which must be documented. Permission for an exceptional withdrawal must be given by the instructor and the Dean/Assistant Dean of the college.

A student who wishes to withdraw from all classes must initiate an official Withdrawal or Leave of Absence from the University as outlined in this catalog. If a student withdraws from all classes and does not officially withdraw from the University or take a leave of absence, he/she may be administratively withdrawn from the University or dismissed in accordance with Academic Review policies.

Leave of Absence

There are two types of Leave of Absence, medical and general.

Medical Leave of Absence

A Medical Leave of Absence is granted to students who wish to apply for a leave due to a medical condition. A Medical Leave must be approved by the Dean of Students. An approved Medical Leave of Absence indicates that a student may return to classes at the end of his/her leave once appropriate medical documentation has been received and verified by the Dean of Students.

General Leave of Absence

A General Leave of Absence is granted to students who wish to take time away from school for personal reasons of a non-medical nature.

For both leaves the date effective is the date of separation from the University that will be noted on the transcript.

Date Effective is determined by the Dean of Students for all Medical Leaves of Absence, and by the date that the Request for Leave of Absence Form is issued, as indicated by the Office of the Registrar.

The effective date for the Leave of Absence is the date the form is obtained from the Office of the Registrar. The Dean of Students may override this date based on medical conditions for a medical leave of absence, when deemed appropriate.

A student may request either type of Leave of Absence by obtaining a Leave of Absence Form, available in the Office of the Registrar. Only students in good academic standing may request a Leave of Absence. Undergraduate students who maintain a minimum 2.0 cumulative and semester grade-point average (GPA) are considered to be in good standing. A Leave may be granted for one or two semesters, with approval granted by the Dean of the appropriate college, for a general leave, and by the Dean of Students for a Medical Leave. If a student plans to be away for more than two semesters a Leave cannot be granted and the student must withdraw and then apply for readmission at the time they wish to return.

A Leave of Absence for a semester already in progress will not be granted after the seventh week of the semester. If a student wishes to leave prior to the end of the seventh week and the request is approved, he/she may withdraw from the current semester courses, with the leave taking effect in the current and subsequent semester. In this instance, the student will be subject to the grading, withdrawal periods, and withdrawal refund policies listed elsewhere in this catalog. If a student wishes to depart after the seventh week of the semester, he/she must withdraw from the University.

A student may return before the expiration of the Leave by indicating his/her intention to do so in writing to the Office of the Registrar.

If the student does not register for the term following the Leave's expiration, but wishes to resume his her studies at a later date, the student must apply for readmission following the reapplication guidelines in this catalog.

If a student is granted a Leave of Absence for a future semester, but is subsequently placed on probation for the current semester, the Leave of Absence will be converted to a withdrawal. Notification of a conversion to "withdrawn" status will be provided in writing by the Office of the Registrar. Students who are converted to a "withdrawn" status must apply for readmission through the Office of the Registrar in accordance with the policies described in this catalog.

The following is required to obtain a Leave of Absence:

- 1. The student obtains a Request for Leave of Absence Form from the Office of the Registrar.
- The student obtains approval from his/her department chair/ director.
- 3. The Student submits the form to the college dean to request a General Leave of Absence and to the Dean of Students for a Medical Leave of Absence for approval.
- 4. After the Leave of Absence approvals are obtained, the student submits the completed form to the Office of the Registrar for processing and coding. A copy of the form will then be distributed to the student and the college dean.

Graduate Leave of Absence

A graduate student may take a Leave of Absence prior to the completion of all coursework, subject to approval by his/her program director, and in accordance with the policy described above. Graduate students may take a maximum of two one-semester Leaves of Absence throughout their course of study, whether in sequence or as needed. Once the thesis or Master of Music graduate project has begun and all coursework has been completed, graduate students are not eligible for a Leave of Absence. Students must register and pay for the thesis continuation fee for successive semesters and are not eligible for a Leave of Absence.

Withdrawal from the University

A student may withdraw from the University by initiating an official Withdrawal process with the Office of the Registrar. Students who withdraw prior to the beginning of the fall, spring or summer semesters, or prior to the end of the Drop/Add period, do so without academic penalty.

Official Withdrawals after the Drop/Add period, but prior to the end of the seventh week of the respective fall or spring semester or second week of the respective summer session, will result in the notation of the grade "W" (Withdrawal) for all courses.

Students are not permitted to withdraw without academic penalty from the University after the end of the seventh week of a fall or spring semester or second week of a summer session, except when non-academic extenuating circumstances exist, in which case documentation (by a physician or a counseling professional) must be presented and approval of the appropriate Dean must be obtained.

Students who have withdrawn and who wish to resume their studies at a later date must submit a Reapplication Form to the Office of the Registrar, in accordance with application deadlines, and pay the readmission fee.

The following procedure should be followed to obtain official Withdrawal from the University:

- 1. The student obtains a Withdrawal from the University Form from the Office of the Registrar.
- 2. If the student does so in person, the Office of the Registrar will advise the student to visit the Dean of Students.

If the student withdrawing from the University is not physically on campus, the Office of the Registrar will accept a letter signed by the student or an email from the student's UArts email account. After processing the withdrawal, appropriate departments will be notified.

Non-attendance in classes or non-payment of tuition does not constitute grounds for withdrawal. The University does not recognize non-attendance in classes or non-payment of tuition as the equivalent of withdrawal. If the student has not officially withdrawn, and does not attend classes, he/she will be administratively withdrawn prior to the next semester.

Readmission

Written appeal for reinstatement as a degree candidate requires submission of a completed Reapplication form (see above), available in the Office of the Registrar, and a payment of a \$50.00 reapplication fee by June 1 for the fall semester and November I for the spring semester. Appropriate deans, departmental chairpersons/directors, and the Student Billing Office must endorse the readmission prior to registration. The major department reserves the right to require transcripts, letters of recommendation, an additional portfolio review, or audition. Credit for courses taken seven or more years prior to the date of readmission will be re-evaluated in conjunction with degree programs currently offered. Academic units may choose not to accept courses regardless of when they were completed for credit toward the degree. Final determination on the reapplication will be made by the dean of the college. A decision on readmission applies only to the semester listed on the reapplication. If the student is accepted and does not return for that semester, the student must reapply.

In the event of dismissal, an application for readmission will not be entertained until a full academic year has elapsed. Readmitted students will carry the cumulative GPA that was in place at the completion of the last semester attended at UArts. Please also note that previous censure from the Academic Review Committee will apply to all readmitted students.

Registering for Other Categories of Study

Independent Study

Independent Study offers a matriculated student the opportunity to initiate individual research or advanced projects that are beyond the limits of the standard curriculum, with limited supervision. Independent Study is available to junior and senior undergraduate students who have a minimum 2.5 GPA and to graduate students in good standing. To enroll in an Independent Study, the student must follow these guidelines:

- 1. Obtain an Independent Study Form from the Office of the Registrar.
- 2. Prepare a proposal and identify a University of the Arts faculty member having expertise in the area of investigation who is willing to serve as the course advisor. With the consultation of the course advisor, complete the Independent Study Form, which must include a semester plan for the course of study, indicating the number of credits being taken and the evaluation criteria. The form must be signed by the course advisor and the student's department chair/school director.
- 3. Present the approved Independent Study Form at registration or within the Drop/Add period, along with your registration or Drop/Add form. The course number for an independent study is the department code (the course advisor's department) and course number "999" (Example: FAPR 999).
- Each Independent Study may be taken for one to three credits in Liberal Arts, 1.5 to six credits in CAD, and one to six credits in CPA and CMAC.
- The student is responsible for documenting the content of the Independent Study work to other institutions or outside agencies.
 - 6. Students cannot elect the Pass/Fail or Audit options for Independent Study.

Independent Study cannot fulfill major requirements. Independent Study may serve as free, studio, and liberal arts electives, depending on the topic of investigation. Students cannot apply more than 12 total credits of independent study towards their degree requirements.

Credit for an Independent Study cannot be reduced or increased after the student has registered.

Graduate Independent Study

Independent study by graduate students is governed by the policies listed above with the following exception:

The course number for graduate independent study is the department code (the course advisor's department) and course number GRPR 690.

Internships

Internships allow matriculated undergraduate students in their junior or senior year to earn academic credit while working in their chosen field. Internship courses are scheduled during the fall and spring semesters and, with special permission from their dean and department chair/director, during the summer. To register for an internship, see the course bulletin and the appropriate department for current offerings. Internship courses are graded on a Pass/Fail basis.

Students who intend to enroll in Summer Internships and receive academic credit for the experience must pre-register in the spring if the internship is to be included on the fall schedule and transcript. (Such courses will be calculated as part of the fall credit load for billing purposes.) It is the responsibility of students wishing to take summer internships to identify faculty who are willing to sponsor and are able to supervise their work. Summer internships cannot be added to the schedule once the internship has begun.

Students may not apply more than six internship credits toward their degree requirements, with the exception of students who major in Dance or Theater. For detailed information please see the Internship section of the Art and Design section of this Catalog, and the course descriptions in the back of this catalog.

Undergraduate Minors/Concentrations

The University offers minors and concentrations for students who wish to focus on a specific discipline through organized electives. Please refer to the college sections of this catalog for information about offerings, eligibility, prerequisites, and course requirements. You may also contact the departments directly for additional information.

Students wishing to include a minor as part of their undergraduate program should be advised that some major/minor combinations may not be completed, thus it is not always possible to complete a minor, and there are no penalties for starting a minor and not completing it. Students are not permitted to continue pursuit of the minor once all degree requirements have been met. All University minors are governed by the following guidelines:

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- 3, A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- 6. The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
 - 8. Minors are available only to undergraduate students.

Cross-College Elective Options and Prerequisites

The University encourages students to take courses outside their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open without prerequisites. Students may select from introductory electives and non-major courses. In general, upper-level courses will have specific prerequisites, which must be satisfied prior to registration. Students interested in these areas are advised to contact the department chairperson or school director regarding specific course offerings and prerequisite requirements.

Private Lessons

Private instrumental/vocal lessons for non-majors may be taken for elective credit (1.5 credits, seven hours of instruction per semester) with permission of the Director of the School of Music. An additional fee is required.

Credit Duplication

No course, including graduate courses, that has satisfied undergraduate degree requirements may be counted again for graduate credit.

Auditing a Course

Audited courses carry no credit and do not satisfy degree requirements. An audited course may not be repeated for credit. Regular tuition rates are charged for audited courses, and they are included in the full-time tuition charge. Audited courses will be indicated on the transcript with a grade of "AU" and may be registered for until the end of the Drop/Add period.

Foreign and Summer Study Programs

Foreign and summer study opportunities are available through programs hosted by other accredited institutions. Interested students should meet with the chair or director of their major department to discuss issues such as program selection, timing, and feasibility. Those who choose to participate must contact the Registrar and the Financial Aid Office for advising on transfer of credit and financing options.

Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of a UArts degree program will need the advice and approval of their department chair and a written agreement in advance of the courses. This agreement must specify how those courses will transfer into the UArts degree program. In most UArts academic programs, off-campus study is most successful when conducted in the junior year.

Interested students should begin by obtaining a copy of the Petition for Approval of Off-Campus Study and then make an appointment in the college dean's office to discuss their plans. This must be done at least six months before the program begins. Appointments with the Registrar, Financial Aid, and Billing Offices are also required at that time. The necessary form is available in the Office of the Registrar.

A student's financial aid package will usually determine the most appropriate registration for the off-campus semester. While away, the student should keep the Financial Aid Office informed of any changes in status. More information regarding financial aid can be found in the Financial Aid section of this Catalog. Upon his/her return, a student should make an appointment with the Office of the Registrar to finalize the transferring of credits and receive an accurate credit count.

Undergraduates Enrolled for Graduate Credit

A student in the final year of the bachelor's degree program may take a maximum of six credits of graduate courses toward a master's degree, subject to all of the following conditions:

- 1. The student must have completed the junior level of the major.
- 2. The graduate credits must be over and above the credits required for the bachelor's degree and may not be applied to that degree.
- 3. The student must have a cumulative GPA of 3.00 or better.
- $4.\ Permission$ is granted by the department chairperson/director and dean of the college.
- No more than a total of six credits, taken either as a UArts undergraduate or non-matriculated student, or taken at another college or university, may be applied to the graduate program.

Grading Policies

Grading System

A	4.00	C	2.00
A-	3.67	C-	1.67
B+	3.33	D+	1.33
В	3.00	D	1.00
B-	2.67	F	0.00
C+	2.33		

Grades not included in computing averages:

I	Incomplete
IP	In Progress (Graduate Thesis only)
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better
OF	Optional Fail (Grade of less than "C")
AU	Audit
P	Pass
T	Transfer credit

Thesis Grading

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The grade of "IP" ("In Progress") signifies that the student is making satisfactory progress toward completing the graduate thesis. This grade will apply only to graduate thesis courses where the student's thesis is still in progress.

Preliminary Transfer Credit

Non-course credit (by examination)

This grade is available only for the following courses:

AEDU 695	Graduate Project/Thesis
MSEM 781 & 782	Thesis Development
GRID 780	Master's Thesis Documentation
GRFA 785	MFA Thesis Exhibition
MUPH 680	Graduate Project/Recital

An "IP" grade acknowledges the fact that the final course product (thesis) may require some period of time past the semester of registration to complete. The "IP" grade will remain on the student's record until a final thesis grade is submitted by the instructor. In some cases, a student will be registered for thesis courses as a sequence (e.g MSEM 781 or MSEM 782). When the final grade is submitted by the instructor, it will replace the "IP" grade. The "IP" grade is not computed in the grade-point average.

In order to remain in good standing while the thesis is "in progress," the student must register for the thesis continuation fee for each semester he or she is not enrolled in coursework.

Computing the Grade-Point Average (GPA)

The GPA is computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totaled, and this figure is divided by the total number of credits attempted that semester. The grades of I, IP, NC, W, OP, OF, P, and AU are not entered in this computation.

Dean's List

This list is compiled each semester in the respective deans' offices. The Dean's List honors those undergraduate students who have met the following criteria:

1. Students are full-time undergraduate degree candidates. Candidates for certificate, diploma, and master's degrees are not eligible.

- 2. A minimum semester GPA of 3.60.
- 3. No grade lower than a "B" in any course.
- 4. No grade of "I" or "F" in any course.
- 5. Enrolled in at least 12 credits for a letter grade.

Pass/Fail Option

1. In courses taken on a Pass/Fail basis, the standard letter grades of "A" to "C" are converted to "OP" by the Registrar. A grade of "C-" to "F" is recorded as "OF."

- 2. The Pass/Fail grading option must be selected prior to the end of the Drop/Add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after that deadline.
 - 3. Grades of "OP" or "OF" are not computed in the gradepoint average.
- 4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.
- 5. Availability of this option is limited to a total of nine credits in Liberal Arts courses or studio electives during the student's undergraduate career. Pass/Fail courses may not include First Year Writing, Introduction to Modernism, any Independent Study course, or any required discipline history course.

Notice of Deficiency

Instructors must advise a student of unsatisfactory performance in the course with a Notice of Deficiency. Unsatisfactory performance may be based on excessive absences; inappropriate or inadequate classroom participation; the quality of work submitted, performed or created for the class; or the outcome of exams or other assignments given by the instructor either in class or as listed on the syllabus. Deficiency notices are copied to the student's advisor and the Office of the Dean of the College in which the student is enrolled.

Deficiency notices may be sent at any point of the semester.

Once a deficiency notice has been received, a student is expected to follow the instruction/s noted on the form, and is strongly encouraged to meet with his/her instructor and advisor as soon after receiving the deficiency notice as possible.

Grade of Incomplete ("I")

An incomplete grade may be granted **only in extraordinary circumstances**, either personal or academic, that prevent the student from completing coursework by the end of the semester. The grade "1" is given only when the completed portion of the student's coursework is of a passing quality. To receive the grade of Incomplete, the student must obtain written approval on the Incomplete Form from the course instructor, and the Dean of the College or the Director of Liberal Arts prior to the conclusion of the semester.

Incomplete grades not cleared by the end of the sixth week of the following semester will be automatically assigned the grade of "F." Incomplete Forms are available from the Office of the Registrar.

Class Attendance

All students are expected to attend classes regularly and promptly, and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated absences may result in a grade of "F" for a course.

Students who withdraw from a course or the University must do so through the Registrar's Office. Non-attendance does not constitute an official withdrawal.

Absences

Full participation is expected of all UArts students and is necessary to fully benefit from and succeed in the University's programs of study.

Absences from class may result in a lowered grade or an "F" in the course, depending on the attendance policies stated by the instructor on the syllabus. It is the responsibility of the student to arrange with his/her instructor(s) to make up all missed work. Failure to do so will also affect the student's grade.

In the event that absences are the result of extraordinary, documented circumstances and are numerous enough that it is impossible for the student to qualify for advancement, the student may be advised to withdraw from the course. If the course is required for the degree, the student will also be required to repeat the course in a subsequent semester.

Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none are posted for the scheduled class or lesson and the instructor is not present, students are expected to wait 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office and may then leave without penalty.

Academic Grievance Procedure

Students who have a concern or grievance regarding any academic matter, other than actions taken by the Academic Review Committee, may use the following process to address those concerns. If the concern or grievance is directly related to actions taken by the Academic Review Committee, please submit a letter of grievance directly to the Office of the Provost.

Grievances must be submitted no later than the end of the seventh week of the semester following the one in which the cause of the grievance occurred. This deadline has been set to allow time for the resolution of incomplete grades from the previous semester in accordance with the policies noted elsewhere in this catalog.

Please note that a student may request the assistance of any staff member of the University at any stage of the grievance process.

- Students who have a concern or grievance regarding an academic matter are encouraged to discuss their concern directly with the instructor.
- 2. If they are not comfortable presenting their concern in person, or are not satisfied with the outcome of the discussion, they should submit their grievance in writing to the instructor, and send a copy to the chair/director of the department in which the instructor teaches, and the dean of the college.
- 3. The instructor must respond, in writing, to the student within 10 business days. The department Chair or Director is available for consultation by either the student or the faculty member, and must be copied on the instructor's response. The chair/director has the right to forward the concern to the Office of the Dean should he/she conclude that either the student or instructor's concerns warrant further review or intervention.
- 4. If the student believes that his/her concern requires further attention, he/she may submit the matter in writing to the Office of the Dean of the college in which the course is offered, or to the Office of the Director of Liberal Arts when applicable.
- 5. The Dean/Director of Liberal Arts must either rule on the case or charge an Academic Grievance Committee within 10 business days. If the Office of the Dean/Director of Liberal Arts does not wish to rule

on the matter, he/she may convene an Academic Grievance Committee or similar committee to review the concern. The composition of the Academic Grievance Committee is determined by the Dean/Director of Liberal Arts.

6. As a last resort, the Office of the Dean/Director and/or the student may forward concerns to the Office of the Provost for final resolution.

Change of Grade

An instructor may change a grade only if an error occurred in computing or recording the final grade, or if reevaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, or work handed in after the completion of the course, may not be offered as reasons for a grade change.

In exceptional circumstances, a student may be granted an Incomplete, which is posted to the transcript as an "i." Once the work for the course has been completed, a Change of Grade Form must be submitted to the Office of the Registrar in order to convert the "i" to the earned grade. Please refer to the section of this catalog titled "Grade of Incomplete" for more information.

Academic Review

Undergraduate Requirements

Undergraduate students who maintain a minimum 2.0 cumulative and semester grade-point average (GPA) are considered to be in good standing. In some programs students must also satisfy minimum grade requirements in major coursework. (Please refer to the department sections of this catalog for more specific information on minimum grade requirements for certain majors.)

Students who have taken Incompletes will not be evaluated by the Academic Review Committee until the seventh week of the following semester, when final grades are due. Please note that, as a result, financial aid for the semester in progress may be adversely affected.

Graduate Requirements

A minimum cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.0, he or she will be placed on probation. If a 3.0 GPA and/or other conditions are not attained by the following semester, the student may be dismissed from the program. While on Probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

Undergraduate and Graduate Academic Review Policies

Students who fail to meet these minimum requirements will be reviewed by the Academic Review Committee (ARC). The Committee evaluates the records of such students, determines their academic status, gives benchmarks for progress in order to assist their return to good standing, and, when appropriate, dismisses students, according to University policy. It is the duty of the Committee to determine appropriate forms of censure for any student who is considered by the committee to be in academic jeopardy. The determination of academic jeopardy may be made as necessary and determined by the ARC on a case-by-case basis. Inadequate progress in the pursuit of degree requirements and multiple non-sequential semesters on probation are criteria for additional censure.

Academic Censure Probation

The Academic Review Committee (ARC) places students who are no longer in good standing on Probation, in accordance with University policy. The Committee can also place additional requirements on students to encourage adequate progress towards completion of the degree and improved academic performance. These additional requirements may include repeating courses, meeting with advisors, limiting the number of credits taken in a given semester, tutoring, and/or counseling. Students placed on Probation will receive a letter from the dean's office of their college on advisement from the Academic Review Committee, in which the terms and conditions of the Committee's decision are explained.

While undergraduate students may be placed on probation three times prior to dismissal, the ARC may reduce the number of semesters that precede dismissal each time the semester GPA is below 1.5, or when the student fails to fulfill the requirements previously set by the ARC, or when the ARC determines that the student is in sufficient academic jeopardy to warrant additional censure.

Dismissal

The Academic Review Committee may also dismiss students:

- 1. After three semesters on Probation.
- 2. After a single semester GPA below 1.0.
- 3. After continued failure to fulfill academic probationary requirements specified by the Academic Review Committee.

Students who are being dismissed will receive a Letter of Dismissal from the Office of the Dean of their college. Guidelines for appeal of a dismissal, in the event of extenuating circumstances, are described in the Letter of Dismissal. Any student whose appeal of dismissal is upheld and who is permitted to enroll will automatically be placed on Probation until the stated conditions are met, and will not be eligible to appeal future dismissals.

Academic Censure and Financial Aid

Academic censure imposed by the Academic Review Committee may have financial aid ramifications, including loss of financial aid after two consecutive semesters on Probation, (or as the result of not completing the minimum number of credits per year). Please refer to the Financial Aid section of this catalog for more specific information.

Disciplinary Dismissals

In addition to Academic Dismissal, the University may dismiss students for disciplinary reasons. In such cases, students will automatically receive the grade of "W" for all classes in which they were enrolled at the time of dismissal. For more information on disciplinary action, please refer to the Student Code of Conduct section in this catalog.

Appeal

Students who are dismissed may make an appeal to the Academic Review Committee regarding the dismissal. In order to request a hearing for an Appeal by the Academic Review Committee, students must contact the Dean's office of their college by the date indicated in the Letter of Dismissal. Students must also deliver a written request for an appeal to the Committee at the time of the hearing, and will be notified of the Committee's decision at the completion of the hearing.

Students who wish to contest the outcome of the Appeal, or who wish to file a grievance regarding the Academic Review proceedings should write a letter directly to the Office of the Provost.

Policies Specific to Graduate Students

Please note that unless indicated below, graduate students are bound by the policies and practices that apply to all UArts students, especially as noted elsewhere in this catalog.

Full-time status

Graduate students are considered full-time if enrolled in at least nine credits per semester. Tuition for part-time graduate students is charged on a per-credit basis.

Graduate Transfer Credit

A maximum of six credits of graduate credit may be transferred and applied toward the graduate degree requirements upon approval of the program director. All transfer credits must be graduate level classes or upper-level undergraduate classes taken for graduate credit at an accredited college or university, approved by the Registrar and the Graduate Director, and must be a "B" or higher grade.

Student Classification and Course Load

A student's class status is determined by the number of credits earned, regardless of the number of semesters of enrollment or the student's standing in his or her major program. Class status is a factor in determining financial aid eligibility and is one indicator of academic progress. Class standing is also used to prioritize scheduling during registration.

Graduate status is determined as follows:

G1 completion of up to 17.5 credits G2 completion of 18 or more credits

completion of 10 of more elegates

Graduate Courses for Undergraduate Credit
Undergraduate students who wish to enroll in a graduate course must
have junior status (U3), a 3.0 cumulative GPA, and permission of the
instructor to enroll in the course.

Graduates Enrolled in an Undergraduate Course

Graduate students may register for undergraduate liberal arts courses or studio courses (with permission of the graduate director and director of liberal arts) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

Graduate Project/Thesis Continuation Fee

A student who has completed all the course requirements for the master's degree and is currently working on the graduate thesis, either on or off-campus, must register and pay a graduate thesis continuation fee per semester until the thesis is completed and accepted. This registration, through the Office of the Registrar, is required in each succeeding semester, excluding the summer sessions, until all degree requirements are met. Students completing a degree in the summer must pay the thesis fee in the final summer semester.

Thesis Grading

The grade of "IP" ("In Progress") signifies that the student is making satisfactory progress toward completing the graduate thesis. This grade will apply only to graduate thesis courses where the student's thesis is still in progress.

This grade is available only for the following courses:

AEDU	695	Graduate Project/Thesis
MSEM	781	Thesis Development
GRID	780	Master's Thesis Documentation
GRFA	785	MFA Thesis Exhibition
MU	603	Graduate Project/Recital

An "IP" grade acknowledges the fact that the final course product (thesis) may require some period of time past the semester of registration to complete. The "IP" grade will remain on the student's record until a final thesis grade is submitted by the instructor. In some cases, a student will be registered for thesis courses as a sequence (e.g., MSEM 781/B). When the final grade is submitted by the instructor, it will replace the "IP" grade. The "IP" grade is not computed in the grade-point average.

In order to remain in good standing while the thesis is "in progress," the student must register for the thesis continuation fee for each semester he or she is not enrolled in coursework.

Graduate Project/Thesis Continuation Fee

A student who has completed all the course requirements for the master's degree and is currently working on the graduate thesis, either on or off-campus, must register and pay a graduate thesis continuation fee of .5 credits per semester calculated at the per-credit cost for each semester of non-attendance until the thesis is completed and accepted. This registration, through the Office of the Registrar, is required in each succeeding semester, excluding the summer sessions, until all degree requirements are met. Students completing a degree in the summer must pay the thesis fee in the final summer semester.

Additional Policies

- 1. A student who has completed one degree and wishes to matriculate in another does so by applying to the new program through the Office of Admission.
- 2. A student may be awarded a particular degree from the University only once; i.e., once the student has earned an MA, he or she may not be awarded another MA.

Graduation Requirements

It is the student's responsibility to complete the specified requirements of the degree program in which he or she is enrolled.

Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four full-time semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or Liberal Arts courses. Transferable credits will be applied only to the requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, regardless of the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

Undergraduate Degree Candidacy and Completion

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar,
- · fulfill all degree requirements,
- satisfy the minimum residency requirements (four semesters in residence, a minimum of 48 UArts credits).
- · achieve a minimum cumulative GPA of 2.0 (C average), and
- receive the approval of his/her department chairperson or director as having met all major requirements, including any and all requirements unique to the department.

Once the student has submitted a Petition for Award of Degree, and the Registrar has certified that student as having completed the degree requirements, the degree will be awarded. Two-year certificates are awarded only to students who are in residence and are matriculated in the certificate program.

Graduate Degree Candidacy and Completion

Midway through the program, each graduate student's progress in his/her discipline and thesis proposal will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree candidate, and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from their date of matriculation to complete a two-year master's program, and up to six years from matriculation date to complete a one-year program.

To be certified for a degree, a student must:

- submit a Petition for Award of Degree to the Office of the Registrar,
- · fulfill all degree requirements,
- · satisfy the minimum residency requirements, and
- achieve a minimum cumulative GPA of a 3.0 (B average).

Graduation - Conferral of Degrees and Diplomas

Students expecting to complete requirements for a degree within the year (December, May, or August) are required to file a Petition for Award of Degree with the Office of the Registrar by the deadline indicated below. The Office of the Registrar is responsible for certification of completion of requirements for the degree. Students may and are encouraged to petition during registration for their final semester.

Deadline for submission of Petitions:

- July 15 August completion
- · November 15 December completion
- February 15 May completion

Degrees and diploma's are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" with either the date of December 31 for the fall semester or August 31 for summer semester graduates. Diplomas will be mailed to August and December graduates' permanent addresses approximately six weeks after the graduation date. Students graduating after the summer or fall semesters are invited to participate in the next May Commencement exercises with the May graduates.

Graduation with Honors

Candidates for the baccalaureate degree may graduate with honors only if they achieve a minimum cumulative GPA of 3.6.

Undergraduate Degree Requirements

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Undergraduate Degree Requirements

Understanding the degree requirements is crucial to the smooth progression to graduation. Students, both new freshman and transfers, are encouraged to consult with their academic advisors regularly to ensure that they are making appropriate progress toward their degree and to consult their advisor and the Office of the Registrar for assistance and clarification of degree requirements. An overview of the degree requirements for the baccalaureate follows. Please refer to the section of the catalog that describes the major programs and to the Division of Liberal Arts section for specific course requirements. Students should also keep in close contact with their academic advisors regarding official departmental and major-specific requirements.

Most UArts undergraduate degrees require from 123 to 129 credits. A full-time student, however, may enroll for as many as 18 credits per semester, resulting in a possible 144 credits over four years. Students who are interested in additional electives, or who wish to fulfill a minor by taking additional electives, are strongly encouraged to consult with their advisor to develop an effective plan for completion of their degree requirements and fulfillment of their personal educational goals.

Liberal Arts (42 credits)

Art both shapes and is shaped by its society. It lasts; it holds the public mind and imagination, sometimes for generations. Thus, the University holds that student artists must be well educated in the Liberal Arts so that they better understand the world their art serves. UArts students will therefore spend a third of their coursework in Liberal Arts classes developing the skills and intellectual curiosity that will make them active, life-long learners.

Major (varies by program)

Major requirements have been carefully designed by the faculty to provide the student a professional education in his or her chosen field of study. Refer to the appropriate section of the catalog for specific major and departmental requirements.

Free Electives (9 credits)

Free electives play an important role in the University's mission of providing a dynamic milieu for creative exploration, innovation, and intellectual investigation, extending the practice and understanding of the arts and the arts professions. They give the student the opportunity to explore subjects beyond those offered or required by the major department and encourage educational autonomy on the student's part.

An elective is defined as any studio or liberal arts course that is neither a requirement for the student's major nor a requirement for the University's liberal arts core. Electives are courses that a student can choose freely without restriction. While advisors may make recommendations regarding electives, the final choice for elective courses must rest with the student. Obviously, prerequisites and corequisites apply to any course that a student may elect to take.

Every major undergraduate program at the University contains at least nine credits of free electives. Please refer to the program requirements for further information on specific department requirements; some programs have as many as 21 credits of electives built into the degree requirements.

Division of Liberal Arts

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In addition to the major requirements for earning a bachelor's degree at The University of the Arts, all undergraduate students are required to complete approximately one-third of their studies in the liberal arts, reflecting the University's conviction that the liberal arts are essential for the education of artists, designers, performers, and writers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies. In sum, we aim to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Liberal Arts Division represents a common ground in the curriculum where students from all the colleges meet. It thus offers a unique forum for artistic and academic exchanges.

Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their liberal arts requirements.

Transfer Credit Policy and Requirements New Students:

The University of the Arts will accept, after review, transfer credit for liberal arts courses completed elsewhere provided that the coursework completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better was earned. Students are required to present official transcripts of courses taken at other institutions, as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Enrolled Students

Once they have matriculated, students may transfer up to 15 credits in the liberal arts, provided they have not already transferred that many or more at the time of matriculation. Students who wish to take liberal arts credits at other colleges must secure prior written approval from the Director of the Division of Liberal Arts. Such courses may not duplicate courses already taken for credit at The University of the Arts.

Credit-Hour Ratio

Liberal arts credit is earned at the ratio of 1 credit per class contact hour.

University Writing Standards

The faculty of the University have established a standard of professionalism for all formal papers written for liberal arts and studio courses.

- 1. Citations of any text used must be documented as appropriate. The MLA and APA styles, as detailed in Diane Hacker's A Writer's Reference, are taught in First-Year Writing LA CR 101, 102. Lack of knowledge of citation procedures will not be an acceptable explanation for plagiarism.
- Papers must be free of consistent patterns of error in punctuation and grammar and must be spell-checked and proofread.

Papers must be word-processed and printed with appropriate margins. In addition, papers must be conceptually and visually divided into paragraphs as appropriate.

The Liberal Arts Curriculum

Freshmen entering UArts in Fall 2005 follow a different set of Liberal Arts requirements than those students who are currently enrolled. This is the result of a new Liberal Arts curriculum that aims to help students understand the fundamental relationship between the Liberal Arts and their professional majors; the historical context necessary to nurture a variety of perspectives on the evolution of culture: and the basic principles of the Arts, Liberal Arts, and the Natural and Social Sciences.

The new Liberal Arts requirements, along with those that govern currently enrolled and upperclass transfer students, are specified in the information that follows.

Liberal Arts Requirements For Freshmen Matriculating as of Fall 2005 42 credits

Liberal Arts Core 12 credits

LACR 101/102 First Year Writing 6 credits

Based on transcripts, SAT scores, TSWE scores on the verbal test of TOEFL (Test of English as a Foreign Language), and a placement test, students may be placed in HU 008 (ESL) or HU 009. These courses do not satisfy the First Year Writing requirements and will not apply toward degree requirements. Students who successfully complete HU 008 or HU 009 will then take LACR 101, or may in some cases be assigned to HU 109 B, First Year Writing, which counts toward the degree and substitutes for LA CR 101.

Satisfactory completion of the First Year Writing sequence is required prior to registration for most other courses that carry Liberal Arts credit. Specific prerequisites are listed with the course description in the back of this catalog. In addition, failure to complete this sequence may cause the student to receive censure from the Academic Review Committee.

Scientific Inquiry Foundation Track (SIFT) 3 credits Choose one of these seven courses:

LACR 221 Brainstorming
LACR 222 Human Adaptability
LACR 223 Life Science Concepts
LACR 224 Love and Death
LACR 225 Observing Humans
LACR 226 Quantity and Quality
LACR 227 Science and Society

LACR 210 Texts and Contexts: 3 credits

Perspectives on the Humanities

Discipline History (DH) 9 credits

Majors in:

 Acting
 THEA 351, THEA 352, THEA 152

 Animation
 LAAH 111, LAAH 112, WM 251

 Applied Theater Arts
 THEA 152, THEA 351, THEA 352

 Communication
 CMMC 151, CMMC 352, CMMC 353

 Crafts
 LAAH 111, LAAH 112, LAAH 853

 Dance
 DACR 151, DACR 152, DACR 250

Film	LAAH 111, LAAH 112, WRIT 251
Fine Arts (PT, PR, SC)	LAAH 111. LAAH 112, Art History Elective
Graphic Design	LAAH 111, LAAH †12, LAAH 854
Illustration	LAAH 111, LAAH 112, Art History Elective
Industrial Design	LAAH 111, LAAH 112, LAAH 851
Multimedia	MMDI 250, six credits chosen from any Arts/Discipline History
Music	MUSC 351, MUSC 352, MUSC 451
Musical Theater	THEA 353, THEA 354. THEA 152
Photography	LAAH 111, LAAH 112, LAAH 855
Theater Design	
and Technology	THEA 351, THEA 352, THEA 152
Writing for Film	
and TV	LALL 811, LALL 812, LALL 930

Period Interpretations 6 credits

Period Interpretations are an array of interdisciplinary courses that explore the process by which we understand cultural eras. Students consider both conventional and innovative interpretations of cultural history. All students are required to take two Period Interpretation courses, one 20th Century, and one pre-20th Century, Ideally, the 20th century course is completed in the Junior year. Please note that a wide variety of Period Interpretations will be phased into the new Liberal Arts curriculum beginning in the Fall of 2007.

Electives 15 credits

Students may choose electives from the extensive listing of courses. Some students concentrate their study in a single area (literature, psychology) while others take a broad array of courses from across the range of Liberal Arts offerings. The new Liberal Arts curriculum offers students a great deal of flexibility and freedom of choice. To make the best use of these opportunities, students should study the elective lists carefully, explore their educational opportunities with their advisors and with the Liberal Arts faculty and Director, and create a coherent study plan.

Art History		Language, Liter	ature, and Film
DACR 151	Dance History I	LALL 801/802	French I
DACR 152	Dance History II	LALL 803/804	German I
DACR 250	Survey of Music	LALL 805/806	ltalian l
LAAH III	Art History Survey I	LAXXX	Spanish I
LAAH 112	Art History Survey ll	LAXXX	Spanish I
LAAH 811	Ancient Art	LALL 811	Western Masterpieces I
LAAH 813	Medieval Art	LALL 812	Western Masterpieces II
LAAH 815	Art in Renaissance Europe	LALL 815	Romanticism
LAAH 817	Baroque Art	LALL 817	Self & Nature
LAAH 819	19th Century Art	LALL 821	Lyric Poetry
LAAH 821	American Art to 1945	LALL 823	Women Writers
LAAH 830	Modern Art	LALL 825	The Short Story
LAAH 831	American Art Since 1945	LALL 831	19th Century American Writers
LAAH 832	European Art Since 1945	LALL 832	20th Century American Writers
LAAH 851	History of Industrial Design	LALL 833	Afro-American Literature
LAAH 853	History of Crafts	LALL 835	American Politics & Culture
LAAH 854	History of Communication Design	LALL 84I	Introduction to Mythology
LAAH 855	History of Photography	LALL 842	Literature of the Roman Empire
	Arts of China	LALL 842 LALL 843	Latin American Literature
LAAH 861	Arts of Africa		Greek Drama
LAAH 862		LALL 851	
LAAH 863	Arts of India	LALL 852	Modern Drama
LAAH 864	Arts of Islam	LALL 853	Contemporary Drama
LAAH 865	Arts of Japan	LALL 860	Literature & Film
LAAH 931	History & Aesthetics of 20th Century	LALL 861	Film History
	Performance Art	LALL 862	Issues in National Cinema
LAAH 933	Modern Architecture	LALL 871	Poetry Workshop
LAAH 935	Dada & Surrealism	LALL 873	Scriptwriting
LAAH 937	Abstract Expressionism	LALL 875	Fiction Workshop
LAAH 970	Major Artists	LALL 901/902	French II
LAAH 973	Women Artists	LALL 905/906	Italian II
LAAH 974	Topics in Design	LALL 911	Major Writers
MMDI 250	Survey of Multimedia	LALL 913	19th Century Novel
MUSC 351	Music History I	LALL 914	Contemporary Novel
MUSC 352	Music History II	LALL 915	Modern Poetry
MUSC 451	Jazz History	LALL 916	Contemporary Poetry
MUSC 452	American Music History	LALL 921	Super Heroes
MUSC 453	World Music	LALL 922	Big Fat Famous Novel
MUSC 455	20th Century Music	LALL 923	Children's Literature
MUSC 456	Opera Literature	LALL 925	The Uncanny
MUSC 457	Wagner and the Ring Cycle	LALL 930	Shakespeare
THEA 351	Theater History 1	LALL 927	Detective Film and Literature
THEA 352	Theater History II	LALL 951	American Playwrights
THEA 353	Musical Theater History 1	LALL 953	Art of the Song Lyric
THEA 354	Musical Theater History II	LALL 955	Dante in the Modern World
WRIT 253	History of Television	LALL 961	Avant-Garde Cinema
	·	LALL 963	American Film Genres
		LALL 964	Electronic Video
		LALL 965	From Text to Screen
		LALL 973	Advanced Scriptwriting
		LALL 975	Advanced Fiction Workshop
		THEA 152	Script Analysis
		WRIT 251	Narrative Cinema I
		WRIT 252	Narrative Cinema II

Period Interpretation

LAPI 811	Art Nouveau and Aetheticism
LAPI 821	The Apocalyptic Age: 1850-1914
LAPI 923	The Age of Apartheid

LAPR 811 Introduction to Philosophy CMMC 350 C LAPR 812 Introduction to Chinese Philosophy CMMC 352 C LAPR 813 Greek Philosophy CMMC 353 C LAPR 831 Introduction to the Bible LASS 810 C LAPR 832 Introduction to World Religions LASS 811 L LAPR 841 Comparative Religion: Asia LASS 812 L LAPR 842 Comparative Religion: America LASS 813 L LAPR 850 Introduction to Aesthetics LASS 814 L LAPR 851 Arts Criticism LASS 815/816 L LAPR 853 Ethics LASS 817 C LAPR 855 Style in Art LASS 820 L LAPR 861 Understanding Music LASS 821 L	History of Communication Gender Images in Media Communication Theories and Culture Media Industries Modern American History History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization I Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 811 Introduction to Philosophy CMMC 350 C LAPR 812 Introduction to Chinese Philosophy CMMC 352 C LAPR 813 Greek Philosophy CMMC 353 C LAPR 831 Introduction to the Bible LASS 810 C LAPR 832 Introduction to World Religions LASS 811 L LAPR 841 Comparative Religion: Asia LASS 812 L LAPR 842 Comparative Religion: America LASS 813 L LAPR 850 Introduction to Aesthetics LASS 814 L LAPR 851 Arts Criticism LASS 815/816 L LAPR 853 Ethics LASS 817 C LAPR 855 Style in Art LASS 820 L LAPR 861 Understanding Music LASS 821 L	Gender Images in Media Communication Theories and Culture Media Industries Modern American History History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 812 Introduction to Chinese Philosophy CMMC 352 CAMC 353 LAPR 813 Greek Philosophy CMMC 353 CMMC 353 LAPR 831 Introduction to the Bible LASS 810 CMMC 353 LAPR 832 Introduction to World Religions LASS 811 LASS 811 LAPR 841 Comparative Religion: Asia LASS 812 LASS 812 LAPR 842 Comparative Religion: America LASS 813 LAPR 850 LAPR 850 Introduction to Aesthetics LASS 814 LASS 814 LAPR 851 Arts Criticism LASS 815/816 LASS 817 LAPR 853 Ethics LASS 817 LASR 817 LAPR 855 Style in Art LASS 820 LASR 821 LAPR 861 Understanding Music LASS 821	Communication Theories and Culture Media Industries Modern American History History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 American Civilization 1I Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 813 Greek Philosophy CMMC 353 CAMC 353 LAPR 831 Introduction to the Bible LASS 810 LASS 810 LAPR 832 Introduction to World Religions LASS 811 LASS 811 LAPR 841 Comparative Religion: Asia LASS 812 LASS 812 LAPR 842 Comparative Religion: America LASS 813 LAPR 851 LAPR 850 Introduction to Aesthetics LASS 814 LASR 814 LAPR 851 Arts Criticism LASS 815/816 LASR 816 LAPR 853 Ethics LASS 817 LASR 817 LAPR 855 Style in Art LASS 820 LAPR 851 LAPR 861 Understanding Music LASS 821	Media Industries Modern American History History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization I American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 831 Introduction to the Bible LASS 810 LAPR 832 Introduction to World Religions LASS 811 LAPR 841 Comparative Religion: Asia LASS 812 LAPR 842 Comparative Religion: America LASS 813 LAPR 850 Introduction to Aesthetics LASS 814 LAPR 851 Arts Criticism LASS 815/816 LAPR 853 Ethics LASS 817 LAPR 855 Style in Art LASS 820 LAPR 861 Understanding Music LASS 821	History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization I American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 832 Introduction to World Religions LASS 811 LASS 812 LAPR 841 Comparative Religion: Asia LASS 812 LAPR 842 LAPR 842 Comparative Religion: America LASS 813 LAPR 850 LASS 814 LAPR 851 LASS 814 LAPR 851 LASS 815/816 LASS 817 CAPR 853 Ethics LASS 817 CAPR 855 LAPR 855 Style in Art LASS 820 LAPR 851 LAPR 861 Understanding Music LASS 821 LASS 821	History of China History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 American Civilization 1I Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 841 Comparative Religion: Asia LASS 812 LASR 842 LAPR 842 Comparative Religion: America LASS 813 LAPR 850 LASS 813 LASS 814 LAPR 851 Arts Criticism LASS 815/816 LASR 815/816 LASR 817 CAST 817	History of Japan History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 American Civilization 11 Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 842 Comparative Religion: America LASS 813 LASS 813 LAPR 850 Introduction to Aesthetics LASS 814 LASS 815/816 LAPR 851 Arts Criticism LASS 815/816 LASS 815/816 LAPR 853 Ethics LASS 817 CASS 817 LAPR 855 Style in Art LASS 820 LAPR 861 LAPR 861 Understanding Music LASS 821 LASS 821	History of the Classical World History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 Modern Civilization 11 Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 850 Introduction to Aesthetics LASS 814 Aux Criticism LASS 815/816 Aux Criticism LAPR 851 Arts Criticism LASS 815/816 Aux Criticism LASS 817 Aux Criticism <	History of Medieval Europe History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 American Civilization 11 Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 851 Arts Criticism LASS 815/816 LASS 815/816 LAPR 853 Ethics LASS 817 CASS 817 LAPR 855 Style in Art LASS 820 LASS 820 LAPR 861 Understanding Music LASS 821	History & Culture of Latin America Culture of Italian Renaissance Individual & Society American Civilization 1 American Civilization 1I Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 853 Ethics LASS 817 C LAPR 855 Style in Art LASS 820 LASR 820 LAPR 861 Understanding Music LASS 821	Culture of Italian Renaissance Individual & Society American Civilization I American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 855 Style in Art LASS 820 LAPR 861 LAPR 861 Understanding Music LASS 821	Individual & Society American Civilization I American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
LAPR 861 Understanding Music LASS 821	American Civilization 1 American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
	American Civilization II Modern Culture Money Matters Introduction to Cultural Anthropology
	Modern Culture Money Matters Introduction to Cultural Anthropology
	Money Matters Introduction to Cultural Anthropology
	Introduction to Cultural Anthropology
	Human Origins '
	Human Evolution
	Observing Humans
· · · · · · · · · · · · · · · · · · ·	Folklore
1	Child & Adolescent Psychology
E .	,
	Adult Psychology
8	Personality & Creativity
	Psychology of Touch
	Social Psychology
	Psychology of Creativity
	Renaissance & Reformation
	Age of Enlightenment
2. Tobashing	Holocaust
	Politics & The Media
	Sociology of Art
	Sociology of Politics
2.1511.051	Mass Media & the Arts
Di lotto i la compania di la compani	The City
1.000.000	The American Suburbs
Tercephon .	American Social Values
	Islam: Religion & Culture
	African American Culture
2. io.ii.y	Middle East Art & Culture
1 *	Cultural Ecology
	Personality & Adjustment
	Abnormal Psychology
	Theories of Personality
	Educational Psychology
	Psychology of Human/Computer Interaction
	Game Play
	Psychology of Music Teaching & Learning
MUED 401	Music & Special Children

Liberal Arts Requirements For Students Matriculated Prior to Fall 2005 42 cr 42 credits

Common Core		12 credits			tion requirement.	ty be used t	.0 3
LACR 101/102 HU 103 A/B	First Year Writing Introduction to Modernism	6 credits 6 credits	Key:	DH HU	= Discipline History = Humanities		
Discipline History	(DH)	9 credits		LA	= Liberal Art Elective		
Majors in:				LIT SCI/M	= Literature = Science/Math		
Acting	THEA 351, THEA 352, THE			SS	= Social Science		
Animation	LAAH 111, LAAH 112, WR	AT 251			Scenar Serence		
Applied Theater Arts	THEA 152, THEA 351, THE	EA 352	Distribut	ion			
Communication	CMMC 151, CMMC 152, C	MMC 353					
Crafts	LAAH 111, LAAH 112, LA	AH 853	AEDU 5	43	Program Design & M		
Dance	DACR 151, DACR 152, DA	CR 250			Aesthetics/Art Critici	sm	
Film	LAAH 111, LAAH 112, WR	IT 251	CMMC	151	History of Communic	cation	
Fine Arts (PT, PR, SC			CMMC		Communication The		
The This (FI, Th, Se	elective	1110101			Culture in the 20th C	entury	
Graphic Design	LAAH 111, LAAH 112, LA	AH 854	CMMC.		Media Industries		
Illustration	LAAH 111, LAAH 112, Art		CMMC .		History of Document		
Industrial Design	LAAH 111, LAAH 112, LA	•	CMMC .	350	Gender Issues in Med	112	
			DACR I	51	Dance History I		
Multimedia	MMDI 250, six credits chose Arts/Discipline History	en from any	Direct i	51	Dunce Motory 1	(DH/Da	nce
Music	MUSC 351, MUSC 352, MU	ISC 451	DACR 1	52	Dance History II		
Musical Theater	THEA 353, THEA 354, THE					(DH/Da	nce
			DACR 2	.50	Survey of Music	DIVID	
Photography	LAAH 111, LAAH 112, LA	AH 855				(DH/Da	nce
Theater Design	THE A 251 THE A 252 THE	24 152	LAAH 1	11	Art History Survey I		
and Technology	THEA 351, THEA 352, THE	EA 152	D: 1. 1. 1		. In Thotoly Survey 1	(DH/all C	ΑD
Writing for Film and TV	LALL 811, LALL 812, LAL	1 020	LAAH 1	12	Art History Survey II		
and I v	LALL OII, LALL 012, LAL	L 930				(DH/all C.	AD
Liberal Arts Distri	hution	21 credits	LAAH 8		Ancient Art		Ź
Humanities (HU)	bution	3 credits	LAAH 8		Medieval Art		1
Liberal Arts Electives		6 credits	LAAH 8		Art in Renaissance E	urope	1
Literature (LIT)		3 credits	LAAH 8		Baroque Art 19th Century Art		. A
Natural Science and M	Nathematics (SCI/M)	3 credits	LAAH 8 LAAH 8		American Art to 1945		I
Social and Behavioral	, ,	6 credits	LAAH 8		Modern Art to 1943	,	
Social and Denaviolal	Defences (OO)	o cicuita	LAAH 8		American Art Since 1	10.15	1
			LAAH 8		European Art Since 1		- 1
			LAAH 8		History of Industrial		I
			LAAH 8		History of Crafts	Design	Ž
			IAAUO		History of Clairs		1

This grid shows how liberal arts courses may be used to satisfy the liberal arts distribution requirement.

AEDU 543	Aesthetics/Art Criticism	HU
CMMC 151	History of Communication	SS
CMMC 152	Communication Theory and	
	Culture in the 20th Century	SS
CMMC 353	Media Industries	SS
CMMC 351	History of Documentary	HU
CMMC 350	Gender Issues in Media	LA
DACR 151	Dance History I	HU
		ce majors)
DACR 152	Dance History II	HU
		ce majors)
DACR 250	Survey of Music	HU
	(DH/Dan	ce majors)
LAAH 111	Art History Survey I	HU
LAAH 112	(DH/all CA	D majors) HU
LAAn 112	Art History Survey II (DH/all CA	
LAAH 811	Ancient Art	AH/HU
LAAH 813	Medieval Art	AH/HU
LAAH 815	Art in Renaissance Europe	AH/HU
LAAH 817	Baroque Art	AH/HU
LAAH 819	19th Century Art	AH/HU
LAAH 821	American Art to 1945	AH/HU
LAAH 830	Modern Art	AH/HU
LAAH 831	American Art Since 1945	AH/HU
LAAH 832	European Art Since 1945	AH/HU
LAAH 851	History of Industrial Design	AH/HU
LAAH 853	History of Crafts	AH/HU
LAAH 854	History of	
	Communication Design	AH/HU
		(DH/GD)
LAAH 855	History of Photography	AH/HU
	(DH/Pho	to majors)
LAAH 861	Arts of China	AH/HU
LAAH 862	Arts of Africa	AH/HU
LAAH 863	Arts of India	AH/HU
LAAH 864	Arts of Islam	AH/HU
LAAH 865	Arts of Japan	AH/HU
LAAH 931	History & Aesthetics	
	of 20th Century Performance Art	
LAAH 933	Modern Architecture	AH/HU
LAAH 935	Dada & Surrealism	AH/HU
LAAH 937	Abstract Expressionism	AH/HU
2005/2006		

LAAH 973 Women Artists AH/HU LAPI 811 Art Nouveau & Aestheticism	AH/HU
	914 33 HU
	110
	1111
LALL 803/804 German 1 HU LAPR 811 Introduction to Philosophy	HU
LALL 805/806 Italian I HU LAPR 812 Introduction to Chinese Philo	
LALL 811 Masterpieces—Western Tradition 1 LIT LAPR 813 Greek Philosophy	HU
(DH/WFT majors) LAPR 831 Introduction to the Bible	SS
LALL 812 Masterpieces-Western Tradition II LIT LAPR 832 Introduction to World Religio	ns SS
(DH/WFT majors) LAPR 841 Comparative Religion:	
LALL 815 Romanticism LIT Religions of Asia	SS
LALL 817 Self & Nature: The Dynamics LAPR 842 Comparative Religion:	
of Romantic Landscape HU/LIT Religions of America	SS
LALL 821 Lyric Poetry LIT LAPR 850 Introduction to Aesthetics	HU
LALL 823 Women Writers LIT LAPR 851 Arts Criticism	HU
LALL 825 The Short Story LIT LAPR 853 Ethics	HU
LALL 831 19th Century American Writers LIT LAPR 855 Style in Art	SS
LALL 832 20th Century American Writers LIT LAPR 861 Understanding Music	HU
LALL 833 African American Literature LIT LAPR 862 Dunce & Expressive Culture	HU
LALL 835 American Politics & LAPR 911 Contemporary Philosophy	HU
Culture 1945-75 LIT/SS LAPR 912 Vienna & Berlin	HU
LALL 841 Introduction to Mythology LIT LAPR 913 Continental Philosophy	
LALL 842 Literature of the Roman Empire LIT & Existentialism	HU
LALL 843 Latin American Literature LIT LAPR 932 Eastern Religions	SS
LALL 851 Greek Drama LIT LAPR 950 Aesthetics Seminar	HU
LALL 852 Modern Drama LIT LAPR 951 Art, Media & Society	HU
LALL 853 Contemporary Drama LIT LAPR 961 Opera & Politics	HU
LALL 860 Literature & Film LIT LAPR 962 Diaghilev & the Ballet Russe	HU
LALL 861 Film History HU LAPR 972 Women & Sex Roles	SS
(WRIT 251)	
LALL 862 Issues in National Cinema HU LASM 801 Fundamentals of College Mar	h SCI/M
(WRIT 252) LASM 802 Calculus	SCI/M
LALL 871 Poetry Writing Workshop HU/LIT LASM 803 Probability	SCI/M
LALL 873 Scriptwriting HU/LIT LASM 810 Life Sciences	SCI/M
LALL 875 Fiction Writing HU/LIT LASM 811 Contemporary Issues in	
LALL 901/902 French II HU Life Sciences	SCI/M
LALL 905/906 Italian II HU LASM 830 Physical Sciences	SCI/M
LALL 911 Major Writers LIT LASM 831 Physics	SCI/M
LALL 913 19th Century Novel LIT LASM 913 Urban Wildlife	SCI/M
LALL 914 Contemporary Novel LIT LASM 914 Human Genetics	SCI/M
LALL 915 Modern Poetry LIT LASM 915 Perception	SCI/M
LAEL 916 Contemporary Poetry LIT LASM 916 Evolution in	
LALL 921 Super Heroes LIT Modern Perspective	SCI/M
LALL 922 Big Fat Famous Novel LIT LASM 917 Brain & Behavior	SCI/M
LALL 923 Children's Literature LIT LASM 918 Introduction to Brain,	
LALL 925 The Uncanny LIT/HU Mind & Behavior	SCI/M
LALL 927 Detective Film & Fiction LIT LASM 921 Dynamic Anatomy	SCI/M
LALL 930 Shakespeare LIT LASM 931 Concepts of Modern Physics	SCI/M
LALL 951 American Playwrights LIT LASM 932 Pseudoscience in	
LALL 953 Art of the Song LIT Contemporary Society	SCI/M
LALL 954 The Stories of Chekhov LIT LASM 951 Technology, Culture & Socie	y SS/HU
LALL 955 Dante in the Modern World LIT	-
LALL 961 Avant-Garde Cinema HU/AH	
LALL 963 American Film Genres HU/AH	
LALL 964 Electronic Video HU/AH	
LALL 965 Literature & Film:	
From Text to Screen LIT	
LALL 973 Advanced Fiction	
Writing Workshop LIT/HU	
LALL 975 Advanced Scriptwriting LIT/HU	

LASS 810	Modern American History	SS	MMDI 250	Survey of Multimedia	HU
LASS 811	History of China	SS	MMDI 354	Game Play	SS
LASS 812	History of Japan	SS	MMDI 353	Psychology of	
LASS 813	History of Classical World	SS		Human/Computer Interaction	SS
LASS 814	History of Medieval Europe	SS			
LASS 815/816	History & Culture of Latin America	SS	MUSC 351	Music History I	HU
LASS 817	Culture of Italian Renaissance	SS		(DH/Dar	ice majors)
LASS 820	Individual & Society	SS	MUSC 352	Music History II	HU
LASS 821	American Civilization I	SS		(DH/Dar	nce majors)
LASS 822	American Civilization II	SS	MUDI 353	History of Rock Music	HU
LASS 823	Modern Culture	SS		•	
LASS 831	Money Matters	SS	MUSC 451	Jazz History	HU
LASS 850	Introduction to Cultural Anthropolog	y SS	MUSC 452	American Music History	HU
LASS 851	Human Origins & Primates	SS		3	sic majors)
LASS 852	Human Evolution	SS	MUSC 453	World Music	HU
LASS 853	Observing Humans	SS	MUSC 455	20th Century Music	HU
LASS 861	Introduction to Folklore	SS	MUSC 456/457	Opera Literature	HU
LASS 871	Child & Adolescent Psychology	SS	MUSC 457	Wagner & the Ring Cycle	HU
LASS 872	Adult Psychology	SS		2	
LASS 873	Personality & Creativity	SS	THEA 152	Script Analysis	HU
LASS 874	Psychology of Touch	SS		(DH/Acting & Mus	
LASS 875	Social Psychology	SS	THEA 351	Theater History I	HU
LASS 876	Psychology of Creativity	SS		<u> </u>	ing majors)
LASS 911	Renaissance & Reformation	SS	THEA 352	Theater History II	HU
LASS 912	Age of Enlightenment	SS		•	ing majors)
LASS 914	Holocaust	SS	THEA 353	Musical Theater History I	HU
LASS 922	Politics & the Media	SS	1112111000		Th majors)
LASS 923	Sociology of Art	SS	THEA 354	Musical Theater History II	HU
LASS 924	Sociology of Politics	SS	THE TOO		Th majors)
LASS 925	Mass Media & the Arts	SS		(DIFFIG.	III IIIajors)
LASS 931	The City	SS	WRIT 251	Narrative Cinema I	HU
LASS 933	American Social Values	SS	WICH 231	(DH/Film & Ani	
LASS 951	Islam: Religion & Culture	SS	WRIT 252	Narrative Cinema II	HU
LASS 952		S/HU	WRIT 232	(DH/Film & Ani	
LASS 953	Middle East Art & Culture	SS	WRIT 253	History of Television	HU
LASS 955	Cultural Ecology	SS	WICH ESS	Thately of Television	110
LASS 972	Personality & Adjustment	SS			
LASS 973	Abnormal Psychology	SS			
LASS 973	Theories of Personality	SS			
LASS 974	Educational Development	22			

SS

Educational Psychology

LASS 975

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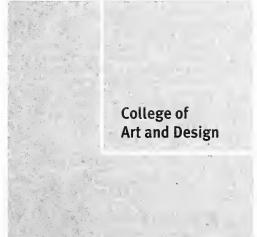
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Toby Zinman

Professor BA, MA, Ph.D., Temple University



Undergraduate and Graduate Course Catalog 2005 • 2006





College of Art and Design

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Adrienne Stalek, Assistant Dean

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The College of Art and Design is a comprehensive visual arts college offering a full range of undergraduate and graduate programs in fine arts, crafts, design, media arts, art education, and museum communication and education. All programs are dedicated to the development of the individual artistic spirit and vision within each student; the study of the historical and contemporary precedents that have shaped our culture; and the full range of analog and digital methods and processes that give form to the visual arts.

Major Areas of Study

The College offers coursework toward the BFA, BS, MFA, MA, MAT, or MID degree with major programs in:

Bachelor of Fine Arts

Animation

Crafts (Ceramics, Fibers, Metals, and Wood)

Film/Animation

Film/Digital Video

Graphic Design

Hustration

Painting and Drawing

Photography

Printmaking/Book Arts

Sculpture

Bachelor of Science

Industrial Design

The College also offers the following graduate degree programs:

Master of Art

Art Education

Museum Communication

Museum Education

Master of Art in Teaching

Visual Arts

Master of Fine Arts

Book Arts/Printmaking

Ceramics

Museum Exhibition Planning and Design

Painting

Sculpture

Master of Industrial Design

These special undergraduate and graduate programs are also offered:

Special concentration in Art Therapy

Pre-certification program in Art Education

Post-baccalaureate certificate program in Crafts

Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department, classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two class-contact hours in studio courses. Please refer to the course descriptions for specific information.

Return Degree Program

Diploma graduates of the Philadelphia College of Art may apply credits earned for the diploma toward the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

Exhibition Program

The Exhibition Program showcases major contemporary exhibitions related to the University's diverse academic curricula in design, crafts, and the fine arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has attracted national and international artists to the campus. Artists who have had one-person exhibitions in the gallery include Vito Acconci, Siah Armajani, Alice Aycock, Willie Cole, Gregory Crewdsen, Rosaly Drexler, Richard Fleishner, April Gornik, Lois Greenfield, Alex Grey, John Hejduk, Daniel Jackson, Barbara Kasten, Mel Kendrick, Jon Kessler, Donald Lipski, Henry Moore, Ree Morton, Robert Motherwell, Thomas Nozkowski, Jack Pierson, Irving Penn, Anne and Patrick Poirer, Yvonne Rainer, Judith Shea, Pat Steir, Lenore Tawney, Paul Thek, George Trakas, and Lebbeus Woods. In addition, the gallery has presented notable historic exhibitions of design: Alexei Brodovich, Czech Cubism, Charles Eames, frogdesign, and Memphis.

Additional exhibition spaces in Dorrance Hamilton Hall Galleries, the Solmssen Court Gallery, and the Window on Broad furnish opportunities for faculty, alumni, students, and regional talents. Nearly every department also launches its own series of exhibits.

The galleries in Media Arts, The Mednick and 1401, the Painting/ Drawing Gallery, the Printmaking Gallery, the Richard C. von Hess Illustration Gallery, and the Ceramics/Sculpture Gallery all show work of emerging and established artists. Student-run invitational and juried exhibitions in Gallery One give students the experience of installing shows. Museum Exhibition Planning and Design MFA students gain experience and skills from their practical work in the galleries. Highlights of the year are the Annual Student Show, a featured Commencement event, the Student Scholarship Exhibition, and Senior Student and Master of Fine Arts exhibitions.

Special Facilities

Anderson Hall is a nine-story visual arts facility that houses a spacious gallery, studios, classrooms, and a library designed with a feeling of openness. Through the combination of Anderson Hall, Dorrance Hamilton Hall, and the Terra Building, the University provides a wealth of modern studios, shops, labs, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized typesetting shops, to fine arts, crafts and design studios, and photo, film, and digital imaging labs. Four large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A 19th century carriage house was converted into a skylit figure-modeling studio for sculpture students.

Digital 3D Scanning and Printing Equipment

Students in Crafts, Industrial Design, Sculpture and other departments have access to equipment for digital 3D. Several computer labs are equipped with 3D CAD (computer aided design) software with which digital models may be created. Scanning is used to create digital 3D models from physical objects. The scanned models may be manipulated (scaled, refined, altered) and/or combined with the digital models created in 3D CAD programs. The centerpiece of our digital 3D facility is the Envisiontee Perfactory 3D printer. It automatically constructs physical models made of methacrylate (a plastic material) from the digital CAD models. The Perfactory prints single objects as large as 7.5° x 6° x 9° and larger objects may be built in sections. The plastic

models are used by design students as prototypes for visualization, testing, and presentation. Jewelry, crafts, and sculpture students create artwork to be printed out. The plastic may be used as the final product, or it may be painted, combined with other materials, transformed into other materials using molding and casting techniques, or transformed into metal through investment casting or electroforming.

Digital Technology/Electronic Media

Advances in digital technologies have established the computer as an essential tool for creative work. Artists, designers, and performers will increasingly be responsible for the development of new digital media. These advances are creating a wealth of job opportunities for individuals with creative talent that is unparalleled in the history of the arts.

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the Northeast region. The University has carefully integrated new media technologies into traditional fields of study within art and design disciplines. Additionally, the Electronic Media Department offers studio elective courses in computer concepts, virtual sculpture, digital multimedia, and electronic media production, at introductory, intermediate, and advanced levels for all students regardless of their major. UArts remains dedicated to continuing this leadership role of preparing students for career opportunities in traditional and electronic media.

Typography/Imaging Lab

The Imaging Lab is a fully equipped pre-press and output facility that accommodates Book Arts. The Borowsky Center for Publication Arts, Graphic Design, Illustration, Media Arts, and Printmaking, among many other departments. We have a traditional darkroom with three copy cameras, two enlargers, and one contact frame. Non-silver classes do all their darkroom work in this facility. The output center houses a Dolev 400 image-setter, film processor, Cannon CLC 900 color fiery printer, HP large-format six color printer, and three Macintosh workstations. We process film and color output for student work and departmental needs. Students are able to work in the lab under technicians and learn the workings of pre-press and high-end digital output. Imaging workshops are held with classes in the lab, as well as one-on-one consultations with students in the final stages of creative digital work for critiques, portfolios, and thesis exhibitions.

Media Arts Studios

The Media Arts Department (photography/film/digital video/ animation) provides students with high-end equipment and studios modeled after professional environments. Media Arts houses two Master Series Oxberry animation stands, as used by Disney and other professional firms, to film animation drawings, which enable students to produce professional-quality work. In addition, Media Arts digital facilities include three AVID digital video editing systems, a state-of-the-art Windows XP Professional computer animation lab, and a 16-station closed-loop color-calibrated digital imaging computer lab. Media Arts also houses two animation shooting studios, a specially built and acoustically isolated film shooting studios, two fully equipped digital sound studios, five flatbed film editors, as well as video editing, a Casablanca editing system, splicers, synchronizers, and projectors.

Other Media Arts facilities include state-of-the-art high-ventilation darkrooms with 55 4x5 enlargers, a black-and-white RC print processor, a color darkroom with 14 individual stations and a 32* RA four-color print processor, and four photography shooting studios with all the essential equipment for studio photography.

The Media Arts Equipment Room serves student needs by checking out animation, film, and photography equipment, including lights,

cameras, tripods, animation discs, and sound equipment for digital photography, two Olympus E-300 digital SLR cameras with 14-45mm and 50-150mm lenses are available to students. The Equipment Room is open seven days a week and offers extended hours on weekdays.

Digital Imaging Lab

The Media Arts Department Digital Imaging Lab is a unique facility built to support high-resolution digital imaging and digital video. The lab has 16 Apple Macintosh G5 computers, equipped with two gbs of RAM, dual high-capacity hard drives, dual Color Calibrated Display monitors for each cpu. Each station has an Epson 2450 FireWire flatbed scanner, and an Wacom Intuos 9x12 tablet. There are a number of Polaroid, Nikon and Minolta Film Scanners, and an Imacon 626 Film scanner. For output, there are a number of devices including a Tektronix Phaser 780 color laser printer, a Fuji Pictrography 3500 Digital Printer, a Xante Tabloid Laser Printer, a Polaroid Pro-Palette 8045 8K film recorder, and a Hewlett Packard 5000PS wide-format digital inkjet printer, with both dye- and pigment-based inks and an Epson 4000 Pro 2200, and 2000P Printers. The lab also has two Pro-Tools XP systems, five Panasonic DV1000 digital video decks and three Sony DSR-40 digital video decks and a sign Video Firewire 12 pt. patchbay. The lab is managed by an Apple G5 OSX server and an XRAID server, with more than 2.5 terrabytes of storage to facilitate the requirements of a modern digital workflow. The lab is available to students majoring in a Media Arts program, or enrolled in specifically designated Media Arts courses.

Computer Animation Lab

The Media Arts Department Computer Animation Lab is a lab designed solely for computer animation. It features 16 IBM Dual Intel XEON processor workstations running Windows XP Professional, with Softlmage XSI 3.0, Maya for 3-D animation, and Adobe Premiere, After Effects, Illustrator, and Photoshop for 2-D work. Digital Audio is handled by Sound Forge and Pro-Tools, and there is also a Macintosh OS X system for FireWire output to the Sony DSR-40 Digital Video Deck. Each system is designed specifically for animation, and has a Wacom Tablet, a dedicated FireWire scanner, CD-RW drives, and a DVD and RW drive. Digital output is handled by three DPS Perception systems. a Sony Beta deck, a Panasonic SVHS deck, a Sony Digital Video Deck, and a DVD burner. The lab also has a Tektronix Phaser 780 color laser printer for output of animation stills. The lab is managed by a dedicated IBM Fibre Channel server running Windows 2003, and an Apple dual G5 X serve, with 5.6 terrabytes of storage.

Digital Audio Sound Studios

The Media Arts Department houses two state-of-the-art Digital Audio Sound Studios. They are based around two Pro-Tools 24 Mix-TDM systems, each with a Mackie 16x8x2 Mixing Console, a Tascam 234 4-track Cassette Recorder, a Tascam 122 Stereo Cassette recorder, two Neutrik 48 pt. patch bays, a Yamaha SPX900 Sound Processor, an Apple Macintosh G4 with a 17-inch monitor, DVD-RAM, FireWire CD-RW Drive, Tascam DA60 DAT recorder, and a USD Sync Controller. Both rooms can record from the Film Studio, or an Isolation Booth with microphones, foldback, and direct instrument connection.

The facilities also include three AVID Express Deluxe (v.5.7) suites running Windows 2000 Professional on Compaq W8000 2.8ghz, 512 RAM Computer Systems with Dual Stream Uncompressed video, Meridien III Board Set, Son Beta UVW01800 video deck, JVC BR-5800 SVHS video deck, mackie mixer, and dual 21-inch Sony Trinitron Monitors, complemented by three Final Cut Pro video editing Workstations. Two Apple XServe Dual Processor systems, and one Dual Processor Apple G4 system. Each suite includes DigiDesign ProTools

001 software and Hardware, Sony DSR 11 DV Decks, and 20-inch flat panel displays.

Media Arts Department Dub Room

The Media Arts Dub Room allows conversion of audio and video media to differing formats. The following components are supported through track-mounted patch bays for dupes of conversion. Sony Beta UVW-1800 video deck, JVC BR-5800 SVHS video deck, Mackie 12 channel mixer, Elmo TRV-16 Film Transfer unit, Otari 1/4-inch half-track studio editing deck, Tascam 122 Stereo Cassette Deck, Yamaha DVD Player, Panasonic AGW3 Multi-Standard VHS deck, Tascam DA60 Studio DAT recorder, Tascam MD1 Minidisk deck, Technicx Turntable, Magnasync 16 mm magnetic film recorder, Nagra 4.2 tape deck, two Sony UMatic 3/4-inch video decks, a Sony DVD-R VX500 deck, and a Tascam Patch Bay.

Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is a unique educational arm of the University providing students, staff, faculty, and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state-of-the-art equipment, including a Heidelberg Kors 19" x 25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, limited edition prints and artists' books. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the CAD Dean's office.

College of Art and Design Undergraduate Programs

All freshman students enter the 18-credit Foundation core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through freshman elective course offerings, students are introduced to major course options and opportunities offered by the College of Art and Design.

In the sophomore year, students select a major from one of the following departments:

Crafts: Ceramics, Fibers, Metals, Wood

Fine Arts: Painting and Drawing, Printmaking/Book Arts, Sculpture Graphic Design

Illustration

Industrial Design

Media Arts: Animation, Film/Digital Video, Photography

The major program is augmented by required and elective courses in other departments in CAD, CPA, and CMAC to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

The college currently offers three concentrations and seven minor programs that can augment or complement the student's major course of study.

Many departments offer internships and practicums to study offcampus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C., supplement their regular work in studios and workshops.

Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester and is encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are two formalized advising sessions:

- Second semester, freshman year: When students enter a major department, the advisor meets in small groups (four to five students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, and office hours;
- Second semester, junior year: Individual meetings to review progress, plan final year (both semesters), and review graduation requirements. Students may request a degree audit from the Office of the Registrar at any time.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The College requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 15.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure for the BFA is as follows:

Courses	Credits
Foundation	18
Major department credits	42
Studio Elective	21
Liberal Arts	42
Total credits	 123

Studio Electives

- Major studio departments may require up to six credits in another studio major, and/or Liberal Arts.
- Students may elect to replace up to six studio elective credits with Liberal Arts courses.
- Students are required to take at least nine credits of studio elective courses outside of their major program.
- Elective studio credits may be completed in any department at the College of Art and Design, the College of Media and Communication, or the College of Performing Arts.

Major Program Requirements

The professional orientation and preparation of the College of Art and Design's undergraduate major degree programs require students to achieve beyond the University's minimum academic standards.

Students must achieve a grade of "C" or better in all College of Art and Design major course requirements and any required courses in other departments including a discipline history if applicable.

Students who receive a grade of "C-" or lower in a required major course must repeat the course. The degree requirement for that student will be increased by the number of credits that must be repeated.

Students who receive "C-" or lower grades in major courses are required to schedule an appointment with the chair of their department during the first week of classes of the semester immediately following the semester in which the "C-" or lower grade was received. After advising with the chair, students must adjust their schedule accordingly during the Drop/Add period.

A student who receives more than one grade of "C-" or lower in required major courses in a given semester will be reviewed by the Academic Review Committee and placed on academic censure, even if the student's GPA is above 2.0.

An excessive number of grades of "C-" or lower in major coursework may result in dismissal. Students who are unable to achieve minimum grades in major coursework are advised to speak with their advisor and consider transferring to another major.

The Art Therapy and Education concentrations are special courses of study that are offered in conjunction with the studio major programs. Interested students should refer to the program requirements of those concentrations.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility

between the department and the student. Each must remain informed about the student's progress toward graduation. Finally, the student's petition to graduate must be approved by the department advisor or chair-person in consultation with his/her faculty.

Minors/Concentrations

The University offers minors and concentrations for students who wish to focus on a specific discipline through organized electives. Please note that minors are offered by all three colleges at UArts. Please refer to the other college sections of this catalog for additional information about offerings, eligibility, prerequisites, and course requirements. You may also contact the departments directly for additional information.

Students wishing to include a minor as part of their undergraduate program should be advised that it is not always possible to complete a minor, and there are no penalties for starting a minor and not completing it. Students are not permitted to continue pursuit of the minor once all degree requirements have been met. All University minors are governed by the following guidelines:

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- 2. Intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
 - 6. The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
 - 8. Minors are available only to undergraduate students.

Animation Minor, Media Arts Department

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology. Film/Digital Video and Animation majors may not declare an Animation Drawing minor.

MAFL	201	Introduction to Film l	3.0 cr.
MAAN	201	Introduction to Animation 1	3.0
MAAN	202	Introduction to Animation II	3.0
MAAN	301	Junior Animation Workshop I	3.0
MAAN	302	Junior Animation Workshop II	3.0

Book Arts Minor, Fine Arts Department

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image-making in multiples through printmaking processes, basic type-setting techniques, and introductory bookbinding methods are studied. Fine Arts-Printmaking majors may not declare a Book Arts minor.

One of the following two:

FAPR	201	Relief Monotype or	
FAPR	204	Screenprinting - Etching	3.0 cr.
FAPR	304	Book Arts: Concept and Structure	3.0
One of the	e followii	ng two:	
FAPR	323	Introduction to Offset Lithography or	
FAPR	411	Digital Printmaking	3.0
FAPR	434	Book Production	3.0
FAPR	233	Bookbinding Methods	1.5
FAPR	234	Book Arts Structures	1.5

Figurative Illustration Minor, Illustration Department

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting. Illustration majors may not declare a Figurative Illustration minor.

ILUS	201	Pictorial Foundation	3.0 cr.
ILUS	202	Pictorial Foundation	3.0
ILUS	211	Figure Anatomy	3.0
ILUS	212	Figure Anatomy	3.0 ·
ILUS	312	Figure Utilization	3.0

Film/Digital Video Minor, Media Arts Department

This minor provides training in film and video technology. Students work on their own as well as in teams with other students. Animation and Film/Digital Video majors may not declare a Film/Digital Video majors.

MAFL	201	Introduction to Film I	3.0 cr.
MAFL	202	Introduction to Film/Digital Video	3.0
MAFL	301	Junior Cinema Production I	3.0
MAFL	311	Sinc-Sound for Narrative Film	3.0
MAFL	331	Experiments in Advanced	
		Digital Video	3.0

Narrative Video, Media Arts Department

The minor in Narrative Video explores digital video as a medium for storytelling. It introduces students to various aspects of video production, including scriptwriting, storyboarding, editing, sound design, directing, and producing. Students develop their skills as they advance from scene exercises through a short film to a final year-long project. This minor is open to all UArts majors, except those in Film Digital Video. As this minor is co-hosted by the College of Media and Communications, CMAC students should refer to the CMAC section of this catalog for additional regulations regarding this minor.

WRIT	220	Writing for Film	3.0 cr.
CMMC	102	Narrative Video Production Workshop	3.0
MAFL	401	Senior Cinema Production †	3.0
MAFL	402	Senior Cinema Production II	3.0
One of the	following:		
CMMC	103	Sound Communication	3.0
MAFL	311	Sync-Sound for Narrative Film	3.0

Photography Minor, Media Arts Department

The Photography minor stresses a fine-art approach to photography, it provides the basics of black-and-white as well as color photography and digital imaging. The emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Once a student has mastered basic photographic technique, materials and processes that are used to manipulate photographic imagery are explored. Creativity and personal expression are emphasized in all of these courses. Photography majors may not declare a Photography minor.

One of the following two:

MAPH	201	Introduction to Photography 1 or	3.0 ci
MAPH	282	Photography for Illustrators	
MAPH	202	Introduction to Photography II	3.0
MAPH	211	Color Concepts	3.0
MAPH	301	Junior Photography Workshop	3.0
MAPH	311	Digital Photography Workshop	3.0

Studio Photography Minor, Media Arts Department

This minor is designed to give the student mastery of the full range of camera formats from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting, as well as color transparency film and conventional black-and-white, and color photographic print materials and techniques. Advanced-level classes concentrate on design and creative approaches to staged and directed shooting. Photography majors may not declare a Studio Photography minor.

One of the following two: MAPH 201 In

MAPH	282	Photography for Illustrators	
One of the	followi	ing three:	
GDES	331	Photographics or	
MAPH	311	Digital Photography Workshop or	
MAPH	202	Photography II	3.0
MAPH	211	Color Concepts	3.0
MAPH	303	Basic Photography Studio I	3.0
MAPH	304	Basic Photography Studio fl	3.0

Introduction to Photography or

3.0 cr.

Typography Minor, Graphic Design Department

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography, as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression. Graphic Design majors may not declare a Typography minor.

GDES	212	Typography Fundamentals	3.0 er.
EMDI	201	Electronic Media/Production I	1.5 *
EMDI	202	Electronic Media Production II	1.5 **
GDES	311	Typography Systems	3.0 *
GDES	312	Typography Systems	3.0
GDES	411	Advanced Typography	3.0

It is recommended that these two courses be taken concurrently, when possible.

Digital Fine Arts Concentration, Electronic Media Department

This concentration is designed for students grounded in traditional two- and three-dimensional art and design principles who wish to incorporate digital tools and technology to create highly personalized artistic statements. While conceptually and procedurally digitally based, the digital fine arts concentration provides for physical output in two-, three-and four-dimensional realms as well as combined formats. Working closely with advisors, the student selects 15 credits from categories I and 11, with a six-credit minimum in each category.

I. Imaging, Interactivity and Sound Options:

EMDI	210	Digital Multimedia	3,0 cr.
MAAN	231	Computer Animation	3.0
MAPH	311	Digital Photo Workshop	3.0
MUSC	163	Aural Concepts	3.0
MUSC	460	Introduction to MIDI	3.0
MAFL	211	Creative Sound	3.0

11. Digital Expression and Output Alternatives:

FAPR	411	Digital Printmaking	3.0 cr.
FAPR ·	434	Book Production	3.0
MAFI	331	Media Technology	3.0

Art Education Pre-Certification Concentration, Art Education Department

This concentration is designed to be taken in conjunction with a regular studio major in the CAD BFA program. In addition to meeting the requirements of a major studio department, students take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas. Please see the Art Education program description for additional information, requirements, and regulations.

It is recommended that these two courses be taken concurrently, when possible.

Art Therapy Concentration, Art Education/Art Therapy Department

While enrolled in one of the BFA programs in CAD, students may also elect this concentration, which introduces them to the discipline of art therapy on the undergraduate level. Students take four designated courses in psychology and behavioral science, which can also count toward the liberal arts requirements of their BFA program, and 15 credits of art therapy courses, which are considered as studio electives. Please see the Art Therapy program description for additional information, requirements, and regulations.

Internships

Crafts, Fine Arts, Media Arts, Illustration, and Design sponsor an internship course open to all CAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace. Students applying for an internship must meet the following eligibility requirements: junior or senior level in a BS or BFA program, a 2.5 cumulative grade-point average and be registered for no more than 18 credits, including those from the Internship during the semester. No more than six Internship credits may be credited toward a BS or BFA degree.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on course requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain Internship information from their faculty advisor, the Career Services Office, or the Dean's Office in CAD. Students sign up for internships during the registration process. The internship course is graded on a pass/fail basis and carries three academic credits. For further information please see the Internship section of the Academic Policies and Procedures section of this catalog, and the course descriptions in the back of this catalog.

Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Interested students should meet with the chair of their major department to discuss the appropriate program, timing, and feasibility of off-campus study. Those who choose to participate should contact the Registrar and Financial Aid Office for advising on transfer of credit and financing.

Cooperative Program with Philadelphia University

An agreement between The University of the Arts and Philadelphia University (formerly Philadelphia College of Textiles and Science) permits a limited number of students in each institution to register for a maximum of three undergraduate credits per semester at the sister institution without the payment of additional tuition.

Students are limited to a total of six undergraduate exchange credits during their four-year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar at 215-717-6420 for additional information and registration materials.

Association of Independent Colleges of Art and Design (AICAD) Mobility Program

The College of Art and Design at The University of the Arts is a member of the Association of Independent Colleges of Art and Design (AICAD). Students in good standing may spend a semester as a guest at another participating member institution. Students remain matriculated at The University of the Arts, and with their advisor's prior approval will receive full credit for work done at one of the following cooperating institutions:

Art Academy of Cincinnati Art Institute of Boston Atlanta College of Art California College of Arts and Crafts Cleveland Institute of Art College for Creative Studies Columbus College of Art and Design Cooper Union School of Art Corcoran School of Art Kansas City Art Institute Laguna College of Art and Design Lyme Academy of Fine Arts Maine College of Art Maryland Institute, College of Art Massachusetts College of Art Memphis College of Art Milwaukee Institute of Art and Design Minneapolis College of Art and Design Montserrat College of Art Moore College of Art and Design Oregon College of Art and Craft Otis College of Art and Design Pacific Northwest College of Art Parsons School of Design Pennsylvania Academy of the Fine Arts Rhode Island School of Design Ringling School of Art and Design San Francisco Art Institute School of the Art Institute of Chicago

AICAD International Affiliates

Alberta College of Art and Design Emily Carr Institute of Art and Design Nova Scotia College of Art and Design Ontario College of Art and Design

School of the Museum of Fine Arts, Boston

Students apply through their home institutions, which are responsible for the selection of participants. For further information, contact the Office of the Dean, 215-717-6120.

Foundation Program

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The Foundation program in the College of Art and Design provides incoming freshmen with a year devoted to a basic understanding of principles and concepts in the visual arts. During the first semester, each student is a member of a Foundation section and takes three co-requisite courses: Two-Dimensional Design, Three-Dimensional Design, and Drawing. During the second semester, students select a minimum of nine credits (three co-requisite courses) from the four courses offered by Foundation: Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion. Each class meets for three hours, twice a week.

Each section of students is taught by a team of faculty members who are professionals in their various fields of art and design; many hold the ranks of Professor and Associate Professor. In Foundation courses, faculty members stress not only the independent qualities of a discipline, but also its interdependent character. Through these basic studies and their interactions, students discover the underlying values and principles important to all visual arts.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from each section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Liberal Arts courses in each semester, as required by the University core.

Midyear Admission

In addition to the typical September start date, students may also enter midyear and begin the Foundation Program in January. The department schedules first-semester core courses during the spring semester, and a seven-week, nine-credit, intensive second semester between mid-May and the end of June. Midyear admits who successfully complete the two-semester Foundation Program between January and June can enter their major program of study in the fall of the same calendar year in which they entered the program.

Facilities

In addition to the numerous multipurpose studios used by Foundation students for their regular class activities, the Foundation program provides other facilities to support and enrich studio projects.

The Foundation Department has two Mac-based digital media labs and a media equipment facility housing digital video and still cameras and editing equipment. These facilities are used by all classes and can be accessed by students to execute projects in Two-Dimensional Design. Three-Dimensional Design, and Time Motion.

The Foundation Shop is used for all Three-Dimensional Design, and Time and Motion classes, and provides all Foundation students with the opportunity to work with a diversity of materials such as wood, metal.

plastic, and stone. The Foundation Shop houses a wide range of power equipment, including band saws, scroll saws, sanders, table saws, chop saws and other power tools. The Shop is monitored by a full-time Shop Supervisor and is open from 8 a.m. to 4 p.m. Monday through Friday.

The Nature Lab (the Visual Resource Center) contains an extensive selection of natural and man-made objects that serve as sources for research that enhances and complements the educational experience. The Nature Lab is used frequently by all Drawing classes. It is also well utilized by Three-Dimensional and Two-Dimensional Design classes. Some of the many objects in our collection include rocks, minerals, animal skeletons such as birds, cats, and turtles, human skeletons and skulls, plant forms, seashells, sea horses, coral, horseshoe crabs, taxidermy reptiles, bats, frogs, and more. Included in our collection is a "digital microscopy" station, enabling students to work directly from microscopic specimens to examine and record visual information through digital still and video clips. Students are invited to use the Nature Lab in addition to their scheduled class time.

The full-time freshman student is typically scheduled for 16.5 credits each semester, usually as follows:

Foundati	on		Credits
Fall *			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing 1	3.0
LAAH	111	Art History Survey I	3.0
		Fall Total	16.5
Spring *	*		
Select thre	e courses j	from the following four:***	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives	1.5
LACR	102	First Year Writing 11	3.0
LAAH	112	Art History Survey 11	3.0
		Spring Total	16.5
Freshman	Year Tota	1	33.0

^{*} Students entering the Foundation program through Midyear Admission will enroll in these courses for the spring semester.

^{**} Students entering the Foundation program through Midyear Admission will enroll in these courses for the Summer I semester.

^{***} Under certain circumstances, students may take all four secondsemester Foundation courses.

Foundation Faculty

Eugene Baguskas

Associate Professor BFA, Yale University

Lisa Baird

Senior Lecturer
BA, Bowdon College
BFA, San Francisco Art Institute
MFA, Maryland Institute College of Art

David V. Berger

Senior Lecturer
BFA, The University of the Arts
MFA, Pennsylvania Academy of the Fine Arts

Lowell Boston

Adjunct Assistant Professor BFA, The University of the Arts MFA, California Institute of the Arts

Emily Brown

Master Lecturer BFA, University of Pennsylvania

Mark Campbell

Associate Professor BFA, Philadelphia College of Art MFA, Mills College

Charles Cooper

Senior Lecturer
BFA, Philadelphia College of Art
MFA, Yale University

Matthew Courtney

Senior Lecturer BS, Philadelphia College of Art MFA, Kent State University

Larry Donahue

Adjunct Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

William Gilbert

Senior Lecturer
BFA, Rhode Island School of Design
MFA, Tyler School of Art, Temple University

Maddy Gold

Senior Lecturer
BFA, Philadelphia College of Art
MFA, Pratt Institute

Michael Grothusen

Assistant Professor
BFA, University of Kansas
MFA, Tyler School of Art, Temple University

Gerald Herdman

Associate Professor Certificate, Cleveland Institute of Art MFA, University of Pennsylvania

Steven Jaffe

Associate Professor BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

Elsa Johnson

Professor BFA, Cooper Union MFA, University of Pennsylvania

Niles Lewandowski

Associate Professor BFA, Maryland Institute College of Art MFA, University of Pennsylvania

Larry Mitnick

Associate Professor BArch, Cooper Union MArch, Harvard University

Mary Murphy

AdjunctAssistant Professor
BA, Barard College
MFA, Tyler School of Art, Temple University

Diane Pepe

Associate Professor BFA, Carnegie Mellon University MFA, University of New Mexico

Joseph Rapone

Visiting Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

Leo Robinson

Master Lecturer BA, Howard University MFA, Cranbrook Academy of Art

Michael Rossman

Professor BID, MFA, Pratt Institute

Karen Saler

Associate Professor BFA, Philadelphia College of Art MFA, Maryland Institute College of Art

Mark Shaver

Senior Lecturer BFA, Virginia Commonwealth University MFA, University of Georgia

Foundation Professors Emeritus

Edna Andrade Robert McGovern Richard Stetser

Crafts

Rod McCormick

rmccormick@uarts.edu Chairperson 215-717-6107

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in four major craft areas: ceramics, fibers, metals, and wood. There are also offerings in glass and plaster to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department prepares students for professional involvement in their craft.

Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

Crafts Faculty

Karen Breeze

Lecturer

BFA, The University of the Arts

Sharon Church

Professor

BS, Skidmore College

MFA, School for American Craftsmen, Rochester Institute of Technology

Kelly Cobb

Lecturer

BFA. Maryland Institute College of Art MFA, University of Florida, Gainsville

Linda Cordell

Lecturer

BFA, Alfred University

MFA, Louisiana State University

William Daley

Professor Emeritus

BA, Massachusetts College of Art MA, Columbia Teachers College

Christopher Darway

Senior Lecturer

BFA, Philadelphia College of Art

Larry Donahue

Adjunct Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

Zachary Duncan-Tessmer

Lecturer

BFA, Ohio State University

MFA, Cranbrook Academy of Art

Rachel Fuld

Senior Lecturer

BA, Oberlin College

James Harmon

Master Lecturer

BFA, Rhode Island School of Design MFA, The University of Illinois

Gabrielle Kantor

Lecturer

BFA, The University of the Arts

MFA, Cranbrook Academy of Art

Alec Karros

Visiting Assistant Professor

BFA, PhiladeIphia College of Art

MFA, Rhode Island School of Design

Wook Kim

Lecturer

BFA, Rhode Island School of Design MFA, Cranbrook Academy of Art

Lucartha Kohler

Senior Lecturer
Moore College of Art

Carnegie Mellon University

Jack Larimore

Adjunct Professor BS, Michigan State University

Mi-Kyoung Lee

Assistant Professor BFA, Dong-A University, Pusan, Korea MFA, The University of the Arts MFA, Cranbrook Academy of Art

James Makins

Professor

BFA, Philadelphia College of Art MFA, Cranbrook Academy of Art

Rod McCormick

Professor

BFA, Tyler School of Art, Temple University MFA, Rhode Island School of Design

Rachel Miller

Lecturer
BFA, The University of the Arts
MFA, Cranbrook Academy of Art

Pam Pawl

Lecturer

BS, Philadelphia College of Textiles and Science

John Rais

Senior Lecturer

BFA, Massachusette College of Art

Brian Regan

Lecturer

Thomas Roach

Lecturer

BFA, Tyler School of Art, Temple University

Judith Schaechter

Adjunct Professor BFA, Rhode Island School of Design

Warren Seelig

Distinguished Visiting Professor
BS, Philadelphia College of Textiles and Science
MFA, Cranbrook Academy of Art

Patricia Siembora

Lecturer

BFA, MAT, The University of the Arts

Mary Smull

Lecturer

BFA, The University of the Arts

Lola Brooks Spier

Lecturer

BFA, State University of New York at New Paltz

Lizbeth Stewart

Associate Professor

BFA, Moore College of Art

Roy Superior

Professor

BFA, Pratt Institute

MFA, Yale University

Veleta Vancza

Lecturer

BFA, The State University of New York, New Paltz MFA, Cranbrook Academy of Art

Walter Zimmerman

Assistant Professor

BA, Pennsylvania State University

MFA, Rochester Institute of Technology

Crafts Bachelor of Fine Arts 123 credits

	n		Credits	Junior			Credits
Fall			<u> </u>	Fall			
FNDP	111	Drawing	3.0	CRFT	301	Projects II	3.0
FNDP	121	2-D Design	3.0	CRXX	XXX	Media-Specific Course	3.0
FNDP	131	3-D Design	3.0	CRXX	XXX	Media-Specific Course	3.0
		Electives	1.5			(300) level/advanced)	
LACR	101	First Year Writing I	3.0			Electives	3.0
LAAH	111	Art History Survey I	3.0	LAAH	853	History of Crafts	3.0
		Fall Total	16.5			Fall Total	15.0
Spring				Spring			
Select three	e courses f	rom the following four:		CRFT	302	Projects II	3.0
FNDP	112	Drawing	3.0	CRXX	XXX	Media-Specific Course	3.0
FNDP	122	2-D Design	3.0			(300 level/advanced)	,
FNDP	132	3-D Design	3.0			Electives	3.0
FNDP	142	Time and Motion	3.0			Liberal Arts	6.0
INDI	172	Electives	1.5				
LACR	102	First Year Writing II	3.0			Spring Total	15.0
LAAH	102	Art History Survey II	3.0	Junior Yea	ar Total		3(),()
		Spring Total	16.5				
Freshman	Vanr Tatul		33.0	Senior			
ricsiiiiaii	1cai Iotai		22.0	Fall			
				CRFT	401	Projects III	3.0
Sophomo	ore			CRXX	XXX	Media-Specific Course	3.0
Fall						(300 level/advanced)	
CRFT	201	Projects I	3.0			Electives	3.0
CRXX	XXX	Media-Specific Course	3.0			Liberal Arts	6.0
CRXX	XXX	Media-Specific Course	3.0			Fall Total	15.0
Select one	course froi	n the following two:				i iii i viiii	10.00
LACR	210	Texts and Contexts	3.0	Spring			
LACR	22X	SIFT	3.0	CRFT	402	Projects III	3.0
		Liberal Arts	3.0	CRXX	XXX	Media-Specific Course	3.0
		Fall Total	15.0			(300 level/advanced)	
		i an IUtal	15.0			Electives	6.0
Spring						Liberal Arts	3.0
CRFT	202	Projects I	3.0			Spring Total	15.0
CRXX	XXX	Media-Specific Course	3.0			Spring Total	15.0
		Electives	3.0	Senior Yea	ar Total:		30.0
Select one	course froi	n the following two:		Semon Ter	a. IOIII.		20.0
LACR	210	Texts and Contexts	3.0	Electives n	mist include	at least nine studio credits outside	of the Crafts off
LACR	22X	SIFT	3.0				30
		Liberal Arts	3.0	Liberal Ar	ts Distributi	on	
						ourses are 3.0 credits.	
		Spring Total	15.0	LACR 101.		6 cr.	
Sophomor	e Year Tot	al	30.0	SIFT		3 cr.	
				LAAH 111/		6 cr.	
				LACR 210		3 cr.	
				Period Inte	erpretation ts Electives	6 cr. 15 cr.	

Media-Specific Course Offerings:

		•	_
(eramics		
	CRCM	211/212	Introduction to Throwing
	CRCM	213/214	Introduction to Handbuilding
	CRCM	220	Ceramics
	CRCM	221	Introduction to Molding and Casting
	CRCM	222	Plaster Workshop
	CRCM	223	Ceramic Technology
	CRCM	224	Large-Scale Handbuilding
	CRCM	311/312	Advanced Throwing
	CRCM	313/314	Advanced Ceramics
F	ibers		
	CRFB	211	Introduction to Fibers and Mixed Media
	CRFB	212	Introduction to Color and the Loom
	CRFB	221	Fabric Resists and Embellishment
	CRFB	222	Introduction to Constructed Surface
	CRFB	223	Fabric Printing
	CRFB	227	Experimental Costume and Performance
	CRFB	311/312	Advanced Fibers: Mixed Media
	CRFB	322	Advanced Textile Design
(ilass		
	CRGL	211/212	Introduction to Glassblowing
	CRGL	221	Stained Glass
	CRGL	311	Advanced Glassblowing
٨	∧etals an	d Jewelry	
	CRMT 21	11	Body Adornment/Introduction to Jewelry
	CRMT 21	12	Introduction to Jewelry
	CRMT 22	21	Introduction to Metalsmithing

Meta	ls.	and	lewe	lrν

CRMT 211	Body Adornment/Introduction to Jewelry
CRMT 212	Introduction to Jewelry
CRMT 221	Introduction to Metalsmithing
CRMT 223	Jewelry Rendering and Design
CRMT 224	Art for the Body
CRMT 225	Enameling
CRMT 226	Introduction to Metal Casting
CRMT 227	Introduction to Electroforming
CRMT 228	Metal Furniture
CRMT 229	Small-Scale Steelworking
CRMT 311/312	Advanced Jewelry/Metals
CRMT 321/322	Advanced Metals

Wood

CRWD 211/212	Introduction to Wood
CRWD 221	Introduction to Furniture
CRWD 223	Wood Carving
CRWD 224	Low-Tech Furniture
CRWD 311/312	Advanced Wood
CRWD 321/322	Advanced Furniture

Crafts Curriculum Options

The Crafts curriculum has been designed to give the student flexibility in his or her choice of media concentrations. Some students may enter the Crafts Department knowing the specific medium in which they wish to concentrate. Other students may elect to divide their media-specific coursework between two areas of potential concentration. Still others may want to pursue a mixed media approach to their Crafts education. All are possible, but careful attention must be paid to meeting departmental, college, and University requirements while pursuing personal interests.

Of the 42 credits required for a Crafts major, 18 of these credits are devoted to the core of Project Courses. The remaining 24 credits are to be taken elsewhere in the Crafts Department. However, it is important to note that 12 of those credits must be at the advanced (300-400) level.

Core Studio Projects Courses

Each semester all Crafts students take Projects, a core studio course. These courses provide aesthetic structure and involve discussion and investigation of broader Crafts issues, with critiques of the student's work. Students then have the freedom to choose from a variety of technique-based courses, which aid in developing that aesthetic. Emphasis is placed on the interdependency of all the arts, with particular attention given to the unique contribution of Crafts ideology and practice. As a co-requisite for Projects, each student must be enrolled in at least one three-credit media-specific course in a major area of concentration: ceramics, fibers, jewelry, metalsmithing, and wood. These co-requisites must be at the appropriate 200 or 300 level. Glass is currently offered as a department elective.

Single Medium Concentration

Students entering the department knowing the specific medium in which they wish to concentrate from sophomore through senior year take one three-credit media-specific course in that concentration each semester of the three-year journey through the department. Four mediaspecific courses must be at the advanced level.

Dual Concentration

It is possible to have a dual concentration within the Crafts Department. If the student enters the sophomore year with an interest in two distinct media then, by taking the prerequisite of two courses at the 200 level early on, in the sophomore and junior years, the student can continue at the advanced level in these same two media during the junior and senior years. Two three-credit courses at the advanced level in each concentration will fulfill the 12-credit advanced-level requirement.

Multiple Media Concentration

It is possible to take courses during the sophomore and junior years in three or more media. However, this will require the greatest vigilance on the part of the student to meet all the requirements for graduation. Having sampled an array of introductory courses, the student must then take an additional introductory course in at least one medium in order to proceed to the advanced level. To meet the advanced level requirement as a multiple media student, it will be necessary to (a) take all 12 advanced credits in one medium or (b) use studio elective credits to take advanced-level courses in additional media.

Fine Arts

Jeanne Jaffe

jjaffe@uarts.edu Chairperson 215-717-6102

The Fine Arts Department provides students an opportunity to explore both the common and diverse nature of the Fine Arts traditions of Painting/Drawing, Printmaking/Book Arts, and Sculpture. On the sophomore level, students are introduced to the media and concepts of all three disciplines. In the junior year, students choose a major from one of the above studio areas to develop personal authority and commitment within the discipline. The senior year is focused on advanced studio practice and performance in the major. Upper-level Fine Arts seminars and studio classes are designed to foster an appreciation of the shared purposes and goals of the contemporary fine artist.

In addition to the major programs, the University offers a Digital Fine Arts concentration. See the listing of minors and concentrations for information on requirements.

Having encountered a diversity of concepts, attitudes, and media, from charcoal to the computer. Fine Arts graduates find career opportunities as professional, exhibiting artists, curators and gallery personnel, crities, mural and portrait painters, decorative artists, set designers, printmakers, bookbinders, paper and book conservators, graphic designers, commercial printers, mold-makers, commercial sculptors, cinematic prop makers, special effects artists, and teachers at elementary, secondary, and university levels.

Painting/Drawing

Sharon Horvath

shorvath@uarts.edu Coordinator 215-717-6495

The Painting/Drawing major provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and concepts to the refinements of personal vision and aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which culminates in a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction, which will serve far beyond the program at the University.

The Painting/Drawing Department possesses its own gallery space where faculty, students, alumni, and invited artists have an opportunity to exhibit their work.

Studio activity is augmented by lectures, symposia, seminars, visiting artists, and field trips to museums and galleries.

Painting/Drawing Faculty

Eugene Baguskas

Associate Professor BFA, Yale University

Gerald Herdman

Associate Professor Certificate, Cleveland Institute of Art MFA, University of Pennsylvania

Sharon Horvath

Associate Professor
BFA, The Cooper Union
MFA. Tyler School of Art, Temple University

Steven Jaffe

Associate Professor
BFA, Philadelphia College of Art
MFA, Tyler School of Art,
Temple University

David Kettner

Professor BFA, Cleveland Institute of Art MFA, Indiana University

Eileen Neff

Adjunct Professor

BA, Temple University

BFA, Philadelphia College of Art

MFA, Tyler School of Art, Temple University

Gerald Nichols

Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Boris Putterman

Associate Professor
Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

Painting/Drawing Bachelor of Fine Arts 123 credits

Fall FNDP 111 Drawing	Credits
FNDP III Drawing	
	3.0
FNDP 121 2-D Desig	gn 3.0
FNDP 131 3-D Desig	n 3.0
Electives	1.5
LACR 101 First Year	Writing I 3.0
	y Survey I 3.0
Fall Total	
	10.0
Spring	
Select three courses from the follo	
FNDP 112 Drawing	3.0
FNDP 122 2-D Desig	
FNDP 132 3-D Desig	
FNDP 142 Time and	
Electives	1.5
LACR 102 First Year	e
LAAH 112 Art Histor	y Survey II 3.0
Spring To	tal 16.5
Freshman Year Total	33.0
Sophomore	
Fall	
FAPT 201 Sophomor	re Painting 3.0
	Form and Space 3.0
Choose one course from the follow	•
FASC 201 Sculpture	
FAPR 201 Relief/Mo	
	inting/Etching 3.0
Select one course from the following	
LACR 210 Texts and	
LACR 22X SIFT	3.0
Liberal Ar	ts 3.0
Fall Total	15.0
Spring	
•	re Painting 3.0
Choose 3.0 credits from the follow	
FAPT 212 Drawing S	
FAPT 203 Media Teo	
FASC 203 Intro. to F	igure Modeling 3.0
	Works on Paper 3.0
al	ing three*;
Choose one course from the follow	onotype 3.0
Choose one course from the follow FAPR 201 Relief/Mo	nting/Etching 3.0
FAPR 201 Relief/Mo	
FAPR 201 Relief/Mo	1 3.0
FAPR 201 Relief/Mo FAPR 204 Screenprin FASC 202 Sculpture	
FAPR 201 Relief/Mc FAPR 204 Screenprii FASC 202 Sculpture Select one course from the following	two:
FAPR 201 Relief/Mc FAPR 204 Screenprii FASC 202 Sculpture Select one course from the following LACR 210 Texts and	two: Contexts 3.0
FAPR 201 Relief/Mc FAPR 204 Screenprii FASC 202 Sculpture Select one course from the following LACR 210 Texts and	two: Contexts 3.0 3.0
FAPR 201 Relief/Mc FAPR 204 Screenprii FASC 202 Sculpture Select one course from the following LACR 210 Texts and LACR 22X SIFT	two: Contexts 3.0 3.0 ts 3.0

Junior			Credits
Fall			
FAPT 30	3	Color Studies	1.5
FACR 30)1	Attitudes and Strategies	3.0
FAPT 30	1.1	Junior Painting	3.0
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	16.5
Spring			
FAPT 30	6	Junior Seminar	1.5
FAPT 30	4	Junior Drawing	3.0
FAPT 302		Junior Painting	3.0
		Liberal Arts	6.0
		Spring Total	13.5
Junior Year	r Total		30.0
Senior			
Fall			
FAPT	401	Senior Painting	4.5
FAPT	403	Drawing References	1.5
FACR	401	Senior Fine Arts Seminar	1.5
		Electives	3.0
		Liberal Arts	3.0
		Fall Total	13.5
Spring			
FAPT	402	Senior Painting	6.0
FAPT	404	Drawing References	1.5
		Electives	6.0
		Liberal Arts	3.0
		Spring Total	16.5
Senior Yea	r Total:		30.0

^{*} Painting Majors must take one sculpture course and one printmaking course. These will be counted as electives outside of the Painting offerings.

Electives must include at least nine studio credits outside the Painting offerings.

Liberal Arts Distribution

 Note all Liberal Arts courses are 3.0 credits.

 LACR 101/102
 6 cr.

 SIFT
 3 cr.

 LAAH 111/112
 3 cr.

 LACR 210
 3 cr.

 Period Interpretation
 6 cr.

 Liberal Arts Electives
 15 cr.

 Art History Elective
 3 cr.

Printmaking/Book Arts

Mary Phelan

mphelan@uarts.edu Coordinator 215-717-6490

The Printmaking major bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies, leading the student to acquire personal imagery and professional competence in printmaking media.

The department provides the expertise of a faculty of professional artists to study traditional and digital methods. The major graphic media explored include relief processes, etching (intaglio), lithography (stone, metal plate, and offset) water-based screenprinting, non-silver photographic printmaking and papermaking. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the 15th through the 20th centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, digital arts, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/ Printmaking. This two-year course of study of 60 credits culminates in a Master of Fine Arts Degree. The program provides the opportunity for the individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the director of the program or the Office of Admission.)

Facilities

The Printmaking Department provides extensive facilities for water-based screenprinting, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses, board shear, and a guillotine paper cutter. The letterpress studio contains five Vandercook presses for printing handset type and polymer plates with over 600 drawers of monotype, foundry and wood type. The offset lithography press room features a Davidson 901 offset press used by the students for hands-on experience.

Other important resources on which the program draws are the Borowsky Center for Publication Arts and the Imaging Lab. The Borowsky Center is equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing of student, faculty, and visiting artist works. The Imaging Lab allows for in-house film and print output and the university's computer facilities.

Printmaking/Book Arts faculty and students have been committed to the testing and integration of non-toxic printmaking processes and inks in the studios since the late 1970s.

Printmaking/Book Arts Faculty

Carol Barton

Master Lecturer

BFA, Washington University

Denise Carbone

Master Lecturer BFA, Glassboro State College MFA, The University of the Arts

Sandra Davis

Lecturer

BFA, The University of the Arts

James Dupree

Adjunct Assistant Professor BFA, Columbus College of Art and Design MFA, University of Pennsylvania

lames Green

Master Lecturer BFA, Oberlin College M.Ph., Yale University MLA, Columbia University

Lois M. Johnson

Professor
BS, University of North Dakota
MFA, University of Wisconsin-Madison

Nathan Knobler

Professor Emeritus
BFA, Syracuse University
MA, Florida State University

Hedi Kyle

Adjunct Associate Professor
Diploma, Werk-Kunstschule, Wiesbaden, Germany

Peter Lister

Senior Lecturer Certificate, Pennsylvania Academy of the Fine Arts The Barnes Foundation, Philadelphia

Mary Phelan

Associate Professor

BS, The College of Saint Rose

MA, University of Wisconsin-Madison

Winnie Radolan

Senior Lecturer BS, Moore College of Art

Rosae Reeder

Senior Lecturer
BFA, The University at Buffalo, The State University of New York
MFA, The University of the Arts

Anthony Rosati

Adjunct Associate Professor BA, Rider College MFA, Tyler School of Art, Temple University

Laurel Schwass-Drew

Lecturer BFA, Philadelphia College of Art MFA, The University of the Arts

Patricia M. Smith

Associate Professor BA, Immaculata College MA, Philadelphia College of Art

Lori Spencer

Adjunct Associate Professor BFA, Purchase College, State University of New York, MFA, The University of the Arts

Sarah Van Keuren

Adjunct Professor BA, Swarthmore College MFA, University of Delaware

Susan White

Senior Lecturer
BFA, Moore College of Art
MFA, The University of the Arts

Printmaking/Book Arts Bachelor of Fine Arts 123 credits

Foundati	on		Credits
Fall			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing I	3.0
LAAH	I 1 1	Art History Survey I	3.0
		Fall Total	16.5
Spring			
elect three	e courses j	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey II	3.0
		Spring Total	16.5
Frachman	Year Tota	1	33.0

Sophomore				
Fall				
FAPT	211	Drawing: Form and Space	3.0	
FAPR	201	Relief/Monotype	3.0	
FAPT	201	Sophomore Painting	3.0	
Select one	course fro	m the following two:		
LACR	210	Texts and Contexts	3.0	
LACR	22X	SIFT	3.0	
		Liberal Arts	3.0	
		Fall Total	15.0	
Spring				
FAPR	204	Screen Printing/Etching	3.0	
FASC	201	Sculpture I	3.0	
FAPR	205	Concepts/Works on Paper	3.0	
Select one	course fro	m the following two:		
LACR	210	Texts and Contexts	3.0	
LACR	22X	SIFT	3.0	
		Liberal Arts	3.0	
		Spring Total	15.0	
Sophomo	re Year To	tal	30.0	

Junior		·	Credits
Fall			
FACR	301	Attitudes and Strategies	3.0
FAPR	305	Lithography	3.0
FAPR	303	Print Study Seminar I	1.5
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	16.5
Spring			
FAPR	301	Attitudes and Strategies	3.0
FAPR	302	Printmaking Workshop	1.5
FAPR	304	Book Arts: Concepts and Structure	3.0
		Electives	3.0
		Liberal Arts	6.0
		Spring Total	16.5
Junior Ye	ar Total		33.0
Senior			
Fall			
FAPR	401	Advanced Workshop	3.0
FAPR	403	Print Study Seminar II	1.5
		Electives	6.0
		Liberal Arts	3.0
		Fall Total	13.5
Spring			
FAPR	402	Thesis Workshop	3.0
FACR	401	Senior Fine Arts Seminar	1.5
		Electives	6.0
		Liberal Arts	3.0
		Spring Total	13.5
		Spring rotal	15.5

Electives must include at least nine studio credits outside the Printmaking/ Book Arts offerings.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102 6 cr.

LAAH 111/112 6 cr.

LACR 210 3 cr.

Period Interpretation 6 cr.

Liberal Arts Electives 15 cr.

Art History Elective 3 cr.

Sculpture

Jeanne Jaffe

jjaffe@uarts.edu Coordinator 215-717-6102

The field of sculpture today is open and wide-ranging. Sculptors now create works that range from coin-sized medallic art to pieces that incorporate actual craters and other natural landforms. While some sculptors work with traditional materials such as clay and stone, others incorporate light, sound, and video into their work. Figurative sculpture today can be either traditional modeled forms, or robotic forms that actually move. The expansive nature of sculpture provides a challenge to institutions that educate artists, and we take that challenge scriously.

The Sculpture Department's aim is to provide a sound, balanced exposure to all the formal, technical, and intellectual aspects of art, in preparation for the student's continued professional growth beyond the undergraduate years. To this end, our curriculum is structured to provide formal and technical instruction, while at the same time allowing for individual creative development. Seminar classes in the junior and senior years engage the student in discussions on sculpture theory, philosophy, and critical thought.

Comprehensive facilities include fully equipped wood and metal shops, a foundry, a plaster shop and figure modeling studio, as well as an open studio for general use. Juniors and seniors have individual studios. A full-time shop supervisor provides technical assistance and supervision. Faculty members are all practicing professional sculptors, representing a wide variety of styles and interests. Classroom instruction is supplemented by visiting artists, gallery and museum visits in Philadelphia, and field trips to New York and Washington, D.C.

Our graduating students are recognized nationally for their creativity and diversity, and for their preparation for the next steps in their professional careers.

Sculpture Faculty

Harvey Citron

Adjunct Professor BFAEd, Pratt Institute Diploma, Academy of Fine Arts, Rome

Laura Frazure

Senior Lecturer
BFA, The University of the Arts
MFA, University of Pennsylvania

Jeanne Jaffe

Professor
BFA, Tyler School of Art, Temple University
MFA, New York State College of Ceramics at Alfred University

Elsa Johnson

Professor BFA, Cooper Union MFA, University of Pennsylvania

Mashiko Nakashima

Master Lecturer
Brooklyn Museum School of Art

Steve Nocella

Senior Lecturer BFA, Philadelphia College of Art MFA, University of Pennsylvania

Barry Parker

Professor BFA, Eastern Michigan University MFA, University of Massachusetts

John N. Phillips

Master Lecturer BA, Temple University

Jennie Shanker

Adjunct Assistant Professor BFA, Philadelphia College of Art MFA, Yale University

Sculpture Bachelor of Fine Arts 123 credits

3.0 3.0 3.0 3.0 1.5 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0	Fall FACR FASC FASC Spring FASC FASC HU XX: Junior Yes Senior Fall FASC FASC HU Spring FASC FASC	401 XXX* XXX
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3.0 1.5 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0	Spring FASC FASC HU XX: Junior Yes Senior Fall FASC FASC HU Spring FASC	XXX* 302 XXX* X ur Total 401 XXX* XXX
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3.0 3.0 3.0 3.0 1.5 3.0 3.0 16.5 33.0	FASC FASC HU XX: Junior Yes Senior Fall FASC FASC HU Spring FASC	XXX* xr Total 401 XXX* XXX
3.0 3.0 3.0 1.5 3.0 3.0 16.5 33.0 3.0	FASC HU XX: Junior Yes Senior Fall FASC FASC HU Spring FASC	XXX* xr Total 401 XXX* XXX
3.0 3.0 3.0 1.5 3.0 3.0 16.5 33.0 3.0	Junior Yes Senior Fall FASC FASC HU Spring FASC	ur Total 401 XXX* XXX
3.0 3.0 3.0 1.5 3.0 3.0 16.5 33.0 3.0	Junior Yes Senior Fall FASC FASC HU Spring FASC	401 XXX* XXX
3.0 3.0 1.5 3.0 3.0 16.5 33.0	Junior Yes Senior Fall FASC FASC HU Spring FASC	401 XXX* XXX
3.0 1.5 3.0 3.0 16.5 33.0	Senior Fall FASC FASC HU Spring FASC	401 XXX* XXX
1.5 3.0 3.0 16.5 33.0	Senior Fall FASC FASC HU Spring FASC	401 XXX* XXX
3.0 3.0 16.5 33.0 3.0 3.0	Senior Fall FASC FASC HU Spring FASC	401 XXX* XXX
3.0 16.5 33.0 3.0 3.0 3.0	Fall FASC FASC HU Spring FASC	XXX* XXX
33.0 3.0 3.0 3.0	Fall FASC FASC HU Spring FASC	XXX* XXX
33.0 3.0 3.0	FASC FASC HU Spring FASC	XXX* XXX
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15.0	Electives i offerings.	nust include
2.0	* Sculptur	e Electives
3.0	Choose fro	om:
		211/212
	FASC	231/232
	FASC	221/222
3.0	FASC	331
	FASC	411/412
	FASC	413
	FASC	421/422
3.0	FASC	433
3.0		ts Distributio
		beral Arts co
3.0		102
		1112
15.0		
	3.0	3.0 * Sculptur Choose from FASC 3.0 Liberal Art 3.0 Note all Li 3.0 LACR 101.

Junior			Credits
Fall			
FACR	301	Attitudes and Strategies	3.0
FASC	440	Sculpture Since 1945	1.5
FASC	XXX*	Sculpture Elective	1.5
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
FASC	302	Attitudes and Strategies	3.0
FASC	XXX*	Sculpture Elective*	3.0
		Electives	3.0
HU XXX		Liberal Arts	6.0
		Spring Total	15.0
Junior Ye	ar Total		30.0
Senior			
Fall			
FASC	401	Sculpture III	3.0
FASC	XXX*	Sculpture Elective*	3.0
		Electives	6.0
	XXX	Liberal Arts	3.0
HU		Fall Total	15.0
HU		ran rotai	10.0
HU Spring		ran rotai	10.0
	402	Sculpture III	3.0
Spring	402 401		
Spring FASC		Sculpture III	3.0
Spring FASC FACR	401	Sculpture III Senior Fine Arts Seminar	3.0 1.5 1.5 6.0
Spring FASC FACR	401	Sculpture III Senior Fine Arts Seminar Sculpture Elective*	3.0 1.5 1.5
Spring FASC FACR	401	Sculpture III Senior Fine Arts Seminar Sculpture Elective* Electives	3.0 1.5 1.5 6.0

Choose ji	OHE:	
FASC	211/212	Structure of the Figure
FASC	231/232	Molding and Casting
FASC	221/222	Intro. to Sculpture Projects
FASC	331	Carving
FASC	411/412	Advanced Figure Modeling
FASC	413	Projects in Figure Modeling
FASC	421/422	Advanced Projects
FASC	433	Metals

courses are 3.0 credits.

LACR 101/102	6 cr.
SIFT	3 cr.
LAAH 111/112	6 cr.
LACR 210	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.
Art History Flective	3 cr

Graphic Design

Richard Felton

rfelton@uarts.edu Chairperson 215-717-6225

Graphic designers play a key role in our information-based society. They give form to the interface between users and our culture of rapidly proliferating products, places, processes, information, and services.

The Graphic Design Department, since its beginning, has sought to give students the basis to solve problems in communication in a way that merges concerns for fidelity to content, for the visual aesthetic, and for engaging the reader-viewer's rapport.

The faculty and students are engaged in a collaborative process of exploring the "New" as it emerges. For graphic design, the New has meant specifically the transformation of media, which affects how messages are created and transmitted, and how the intersection of design, media, and culture are understood.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and emerging technologies. The curriculum is supplemented by special lecture programs; workshops with invited design firms; and on-site studio seminars in selected design offices and studios, paper and printing plants, museums and libraries, and with film and computer graphic producers.

Opportunities for additional study in fine arts, illustration, photography, animation, filmmaking, and emerging technologies are available.

Designers work across several media and venues—from handmade images to digital images, still images to time-based communications, and print-oriented problems to communications in cyberspace.

With successful completion of the program, students are prepared for entry-level positions as graphic designers with design studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, network or cable broadcasters, film and video producers, or advertising agencies.

The faculty are practicing professionals with distinguished records of accomplishment, sensitive and responsive to the changes in the field of design, yet not limited by its current practices.

Graphic Design Faculty

Hans Allemann

Adjunct Professor Swiss National Diploma, School of Design, Basel, Switzerland

Jan Almquist

Adjunct Professor BFA, Philadelphia College of Art

Laurence Bach

Professor BFA, Philadelphia College of Art Certificate, Graduate Study, School of Design, Basel, Switzerland

Jennifer Bernstein

Senior Lecturer BA, Brown University MFA, Yale University

John Connolly

Senior Lecturer
BFA, The University of the Arts
MFA, Yale University

Debra Drodvillo

Associate Professor BFA, Cooper Union MFA, Yale University

Inge Druckrey

Professor

AB, University of Basel, Basel, Switzerland Swiss National Diploma, School of Design, Basel, Switzerland

Richard Felton

Professor

BS in Design, University of Cincinnati MFA, Yale University

Dorothy Funderwhite

Senior Lecturer

BFA, The University of the Arts Certificate, Graduate Study, School of Design, Basel, Switzerland

Marie Greco

Senior Lecturer BFA, Philadelphia College of Art

Kenneth Hiebert

Professor Emeritus

BA, Bethel College

Swiss National Diploma, School of Design, Basel, Switzerland

Peter Kery

Master Lecturer

BFA, Philadelphia College of Art

Deborah McSorley-Kery

Senior Lecturer

BFA, The University of the Arts

Chris Myers

Associate Professor BA, University of Toledo MFA, Yale University

Joseph Rapone

Visiting Associate Professor BFA, Philadelphia College of Art MA, The University of the Arts

Kristie Williams

Associate Professor BS, University of Cincinnati MFA, Yale University

Certificate, Graduate Study, School of Design, Basel, Switzerland

Chris Zelinsky

Associate Professor

Swiss National Diploma, School of Design, Basel, Switzerland

Graphic Design Bachelor of Fine Arts 123 credits

Foundati	ion		Credits
Fall			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing I	3.0
LAAH	111	Art History Survey I	3.0
		Fall Total	16.5
Spring			
	o courses	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
THUT	172	Electives	1.5
LACR	102	First Year Writing II	3.0
LACK	112	Art History Survey II	3.0
	112	Spring Total	16.5
		Spring total	10.5
Freshman	Year Tota	1	33.0
Sophom	ore		
Sophom Fall	ore		
	ore 203	Letterform Design	3.0
Fall		Letterform Design Descriptive Drawing	3.0 3.0
Fall GDES	203		
Fall GDES GDES	203 221	Descriptive Drawing	3.0
Fall GDES GDES GDES	203 221 201	Descriptive Drawing Design Systems Electives	3.0 3.0
Fall GDES GDES GDES	203 221 201	Descriptive Drawing Design Systems	3.0 3.0
Fall GDES GDES GDES GDES	203 221 201 course fro	Descriptive Drawing Design Systems Electives m the following two:	3.0 3.0 3.0
Fall GDES GDES GDES GDES	203 221 201 course fro 210	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts	3.0 3.0 3.0
Fall GDES GDES GDES GDES Select one LACR LACR	203 221 201 course fro 210	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT	3.0 3.0 3.0 3.0 3.0
Fall GDES GDES GDES Select one LACR LACR	203 221 201 course fro 210 22X	Descriptive Drawing Design Systems Electives an the following two: Texts and Contexts SIFT Fall Total	3.0 3.0 3.0 3.0 3.0
Fall GDES GDES GDES GDES Select one LACR LACR Spring GDES	203 221 201 course fro 210 22X	Descriptive Drawing Design Systems Electives in the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals	3.0 3.0 3.0 3.0 3.0 15.0
Fall GDES GDES GDES GDES Select one LACR LACR Spring GDES EMDI	203 221 201 course fro 210 22X	Descriptive Drawing Design Systems Electives In the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production 1	3.0 3.0 3.0 3.0 3.0 15.0
Fall GDES GDES GDES GDES Select one LACR LACR LACR Spring GDES EMDI GDES	203 221 201 201 course fro 210 22X 212 201 222	Descriptive Drawing Design Systems Electives In the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production I Descriptive Drawing	3.0 3.0 3.0 3.0 3.0 15.0
Fall GDES GDES GDES GDES Select one LACR LACR Spring GDES EMDI	203 221 201 course fro 210 22X	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production 1 Descriptive Drawing Design Systems	3.0 3.0 3.0 3.0 3.0 15.0 3.0 1.5 3.0 3.0
Fall GDES GDES GDES GDES Select one LACR LACR LACR Spring GDES EMDI GDES GDES	203 221 201 course fro 210 22X 212 201 222 202	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production 1 Descriptive Drawing Design Systems Electives	3.0 3.0 3.0 3.0 3.0 15.0
Fall GDES GDES GDES GDES Select one LACR LACR Spring GDES EMDI GDES GDES Select one	203 221 201 201 210 22X 212 201 222 202 202	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production 1 Descriptive Drawing Design Systems Electives om the following two:	3.0 3.0 3.0 3.0 3.0 15.0 3.0 1.5 3.0 3.0 1.5
Fall GDES GDES GDES Select one LACR LACR LACR Spring GDES EMDI GDES GDES Select one LACR	203 221 201 201 201 210 22X 212 201 222 202 202	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production I Descriptive Drawing Design Systems Electives om the following two: Texts and Contexts	3.0 3.0 3.0 3.0 3.0 15.0 3.0 1.5 3.0 1.5 3.0
Fall GDES GDES GDES Select one LACR LACR LACR Spring GDES EMDI GDES GDES GDES	203 221 201 201 210 22X 212 201 222 202 202	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production 1 Descriptive Drawing Design Systems Electives om the following two: Texts and Contexts SIFT	3.0 3.0 3.0 3.0 15.0 3.0 1.5 3.0 3.0 1.5 3.0 3.0
Fall GDES GDES GDES Select one LACR LACR Spring GDES EMDI GDES GDES Select one	203 221 201 201 201 210 22X 212 201 222 202 202	Descriptive Drawing Design Systems Electives m the following two: Texts and Contexts SIFT Fall Total Typography Fundamentals Electronic Media/Production I Descriptive Drawing Design Systems Electives om the following two: Texts and Contexts	3.0 3.0 3.0 3.0 3.0 15.0 3.0 1.5 3.0 1.5 3.0

Fall			Credits
CDEC			
GDES	311	Typographic Systems	3.0
EMDI	202	Electronic Media/Production II	1.5
GDES	301	Communications Studio	3.0
		Electives	1.5
LAAH	854	History of Comm. Design	3.0
		Liberal Arts	3.0
		Fall Total	15.0
Spring			
GDES	312	Typographic Systems	3.0
EMD1	203	Digital Interactive Techniques	1.5
GDES	302	Communications Studio	3.0
		Electives	1.5
		Liberal Arts	6.0
		Spring Total	15.0
Junior Ye	ar Total		30.0
Senior			
Fall			
		Design Studio	3.0
GDES	401		2.0
GDES GDES	401 403	Problem-Solving	3.0
		Problem-Solving Advanced Digital	
GDES	403	Problem-Solving Advanced Digital Interactive Technique	
GDES	403	Problem-Solving Advanced Digital	3.0
GDES	403	Problem-Solving Advanced Digital Interactive Technique	3.0 1.5
GDES	403	Problem-Solving Advanced Digital Interactive Technique Electives	3.0 1.5 1.5
GDES EMDI	403	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts Fall Total	3.0 1.5 1.5 6.0
GDES EMDI Spring GDES	403 204	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts	3.0 1.5 1.5 6.0
GDES EMDI	403 204	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts Fall Total Design Studio Problem-Solving	3.0 1.5 1.5 6.0 15.0
GDES EMDI Spring GDES	403 204	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts Fall Total Design Studio	3.0 1.5 1.5 6.0 15.0
GDES EMDI Spring GDES	403 204	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts Fall Total Design Studio Problem-Solving	3.0 1.5 1.5 6.0 15.0 3.0 3.0
GDES EMDI Spring GDES	403 204	Problem-Solving Advanced Digital Interactive Technique Electives Liberal Arts Fall Total Design Studio Problem-Solving Electives	3.0 1.5 1.5 6.0 15.0 3.0 3.0 3.0

Note all Liberal Arts courses are 3.0 credits.

 LACR 101/102
 6 cr.

 SIFT
 3 cr.

 LAAH 111/112
 6 cr.

 LACR 210
 3 cr.

 Period Interpretation
 6 cr.

 Liberal Arts Electives
 15 cr.

 LAAH 854
 3 cr.

Illustration

Mark Tocchet

mtocchet@uarts.edu Chairperson 215-717-6240

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department prepares its students for entry into the fields of book and periodical publishing, promotion, advertising, design, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, design, production processes, and emerging opportunities in digital image-making. Students may concentrate on a traditional, a digital, or a design-oriented illustration curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, visiting professionals, a gallery exhibition program, the University, and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, a professional attitude, and a finished portfolio.

Illustration Faculty

Jonathan Barkat

Senior Lecturer BFA, The University of the Arts

Megan Berkheiser

Senior Lecturer
BFA, The University of the Arts
MFA, School of Visual Arts

Jay Bevenour

Lecturer
BA, Tyler School of Art, Temple University

Brian Biggs

Assistant Professor BFA, Parsons School of Design

Robert Byrd

Senior Lecturer BFA, The University of the Arts

Russell Farrell

Senior Lecturer BFA, The University of the Arts

Renee Foulks

Master Lecturer
BFA, Moore College of Art
MFA, Tyler School of Art, Temple University

Ralph Giguere

Adjunct Associate Professor BFA, The University of the Arts

Linda Gist

Senior Lecturer BFA, The University of the Arts

Al Gury

Master Lecturer BA, St. Louis University

Paul King

Adjunct Associate Professor Certificate, Pennsylvania Academy of Fine Art BFA, Philadelphia College of Art MFA, Boston University

Earl Lewis

Adjunct Associate Professor BFA, MFA, Tyler School of Art, Temple University

Tom Leonard

Senior Lecturer BFA, The University of the Arts

William Masi

Senior Lecturer BFA, The University of the Arts

Tim O'Brien

Senior Lecturer BFA, Paier College of Art

Christian Patchell

Lecturer

BFA, The University of the Arts

Phyllis Purves-Smith

Associate Professor BFA, Cooper Union MFA, Tyler School of Art, Temple University

David Rankin, III

Senior Lecturer
BFA, The University of the Arts

Roger Roth

Senior Lecturer
BFA. Pratt Institute

Robert Stein

Professor
BFA, Massachusetts College of Art
MFA, Tyler School of Art, Temple University

Stephen Tarantal

Professor
BFA, Cooper Union
MFA, Tyler School of Art, Temple University

Mark Tocchet

Associate Professor BFA, School of Visual Arts

Illustration Bachelor of Fine Arts 123 credits

Foundati	on		Credits
Fall			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing 1	3.0
LAAH	111	Art History Survey I	3.0
		Fall Total	16.5
Spring			
Select thre	e courses	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey 11	3.0
		Spring Total	16.5
Freshman	Year Tota	1	33.0
Sophom	ore		
Sophom Fall	ore		
	ore 201	Pictorial Foundation	3.0
Fall		Pictorial Foundation Figure Anatomy	3.0 3.0
Fall ILUS	201		
Fall ILUS ILUS ILUS	201 211 220	Figure Anatomy	3.0
Fall ILUS ILUS ILUS	201 211 220	Figure Anatomy Typography	3.0
Fall ILUS ILUS ILUS ILUS	201 211 220 course fro	Figure Anatomy Typography m the following two:	3.0 3.0
Fall ILUS ILUS ILUS ILUS Select one LACR	201 211 220 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts	3.0 3.0 3.0
Fall ILUS ILUS ILUS ILUS Select one LACR	201 211 220 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts SIFT	3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS Select one LACR LACR	201 211 220 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts	3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS Select one LACR LACR	201 211 220 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts	3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS Select one LACR LACR	201 211 220 course fro 210 22X	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total	3.0 3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS ILUS Select one LACR LACR Spring ILUS	201 211 220 course fro 210 22X	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total	3.0 3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS LACR LACR LACR Spring ILUS ILUS MAPH	201 211 220 course fro 210 22X 202 212 282	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total Pictorial Foundation Figure Anatomy	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS LACR LACR LACR Spring ILUS ILUS MAPH	201 211 220 course fro 210 22X 202 212 282	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total Pictorial Foundation Figure Anatomy Photo, for Illustrators	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall ILUS ILUS ILUS ILUS Select one LACR LACR Spring ILUS ILUS MAPH Select one	201 211 220 course fro 210 22X 202 212 282 course fro	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total Pictorial Foundation Figure Anatomy Photo. for Illustrators m the following two:	3.0 3.0 3.0 3.0 3.0 15.0
Fall ILUS ILUS ILUS ILUS Select one LACR LACR LACR Spring ILUS ILUS MAPH Select one LACR	201 211 220 course fro 210 22X 202 212 282 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total Pictorial Foundation Figure Anatomy Photo, for Illustrators m the following two: Texts and Contexts	3.0 3.0 3.0 3.0 3.0 15.0 3.0 3.0
Fall ILUS ILUS ILUS ILUS Select one LACR LACR LACR Spring ILUS ILUS MAPH Select one LACR	201 211 220 course fro 210 22X 202 212 282 course fro 210	Figure Anatomy Typography m the following two: Texts and Contexts SIFT Liberal Arts Fall Total Pictorial Foundation Figure Anatomy Photo, for Illustrators m the following two: Texts and Contexts SIFT	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0

Fall			Credits
	Tra	ditional, Digital, or Design Illustra	tion Track
1LUS	301	Illustration Methods	3.0
1LUS	320	Design Methods	3.0
ILUS	321	Figurative Communication	3.0
		Electives	3.0
		Liberal Arts	3.0
		Fali Total	15.0
Spring			
ILUS	302	Illustration Methods	3.0
ilus	312	Figure Utilization	3.0
1LUS	322*	Sequential Format or	3.0
		Electives	
		Liberal Arts	6.0
		Spring Total	15.0
Junior Ye	ar Total:		30,0
Senior			
Fall	Tra	ditional, Digital, or Design Illustra	ition Track
ILUS	401	Illustration	3.0
1LUS	441	Senior Portfolio	3.0
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
Spring ILUS	402	Illustration	3.0
	402 442	Illustration Senior Portfolio	3.0 3.0
ILUS			
ILUS		Senior Portfolio	3.0
ILUS		Senior Portfolio Electives	3.0 6.0

LACK 101/102	0 01.
SIFT	3 cr.
LAAH 111/112	6 cr.
LACR 210	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.
Art History Elective	3 cr.

Industrial Design

Ionas Milder

jmilder@uarts.edu Chairperson 215-717-6250

The Industrial Design Department provides a professional education for those wishing to bring order, utility, aesthetics, and appropriateness to the products, contents, and processes of our modern global society. The program prepares students for careers in the design of products, environments, and design systems/strategies, integrating the design of communications, furniture, equipment, interfaces, and interiors/exhibits. Also addressed are issues of human factors research, computer-aided design, product development, manufacturing, business, and a host of other considerations related to the humanistic uses of technology.

Industrial Design involves considerable conceptual experimentation. An encompassing investigation into our evolving material-product culture and contemporary social issues provides a forum in which students may draw from diverse sources: high technology, fine arts, industrial production, architectural constructions, invention, social behavior, craft techniques, and contemporary design culture.

The department emphasizes the development of graphic, sculptural, and spatial design skills as a complement to creative problem-solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design, communication, and collaboration processes, including computer-aided design and model-making, students develop and apply theory, skill, and knowledge to functional design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and professional practices into studio and lecture courses, while visits to industry provide opportunities for direct observation and first-hand knowledge of design and manufacturing processes. Based on this foundation of skill, experience, and information, emphasis in the final semesters shifts to the responsibility for integration of the total design process by the individual student, who works directly with a client/ sponsor on a thesis project prior to graduation. During the final semester, the instructional focus shifts to career planning, portfolio preparation, and the development of information-gathering and business communication skills to better prepare the student to enter the profession.

Due to the wide scope and creative, yet practical character of an Industrial Design education, many career opportunities await the graduate with consulting design firms, corporate design staffs, manufacturing facilities, exhibit houses, retailers, advertising/marketing agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

Industrial Design Faculty

Patricia Beirne

Lecturer
BA, Washington University
MID, The University of the Arts

Rama Chorpash

Assistant Professor BSID, California College of Arts and Crafts

David Comberg

Adjunct Professor BFA, Massachusetts College of Art MFA, Yale School of Art

Amy Gendler

Adjunct Associate Professor BA, Yale University MFA, Rhode Island School of Design

Jennifer Goettner

Lecturer

BFA, MID, The University of the Arts

Anthony Guido

Associate Professor BSID, The Ohio State University

Jamer Hunt

Associate Professor BA, Brown University Ph.D., Rice University

Jason Lempert

Lecturer
BARCH, Pratt Institute
MID, The University of the Arts

Michael McAllister

Senior Lecturer
BS, Drexel University
MID, The University of the Arts

Jonas Milder

Associate Professor
BID, Fachhochschule fuer Gestaltung, Germany
Design Diploma (MID), Hochschule der Kuenste,
Berlin, Germany

Slavko Milekic

Associate Professor
MSc, MD, Belgrade University, Yugoslavia
Ph.D., University of Connecticut

Barent Roth

Adjunct Assistant Professor BSID, University of Illinois MID, The University of the Arts

Industrial Design Bachelor of Science 126 credits

oundati	on		Credits
all			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing 1	3.0
LAAH	111	Art History Survey I	3.0
		Fall Total	16.5
Spring			
Select thre	e courses	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
INDI	144	Electives	1.5
LACR	102	First Year Writing II	3.0
LACK	112	Art History Survey 11	3.0
LAM	112	Spring Total	16.5
reshman	Year Tota	I	33.0
Sophom	ore		
all			
all IDES	201	Studio 1: Projects	3.0
all IDES IDES	201 221	Studio 2: Techniques	3.0
all IDES	201	2	
Fall IDES IDES IDES	201 221 231	Studio 2: Techniques	3.0
Fall IDES IDES IDES	201 221 231	Studio 2: Techniques Design Issues Seminar	3.0
Fall IDES IDES IDES IDES	201 221 231 course fro	Studio 2: Techniques Design Issues Seminar om the following two:	3.0 3.0
Fall IDES IDES IDES IDES Select one LACR	201 221 231 course fro	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts	3.0 3.0 3.0
Fall IDES IDES IDES Select one LACR LACR	201 221 231 course fro 210 22X	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT	3.0 3.0 3.0 3.0
Fall IDES IDES IDES Gelect one LACR LACR LACR	201 221 231 course fro 210 22X	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design	3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES LACR LACR LACR LAAH	201 221 231 course fro 210 22X 251	Studio 2: Techniques Design Issues Serninar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total	3.0 3.0 3.0 3.0 3.0 15.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Spring IDES	201 221 231 course fre 210 22X 251	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects	3.0 3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES LACR LACR LACR LAAH Spring IDES IDES	201 221 231 course fre 210 22X 251	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Spring IDES	201 221 231 course fre 210 22X 251	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem.	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
IDES IDES IDES IDES IDES IDES IDES IDES	201 221 231 course fre 210 22X 251 202 222 232	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem. Electives	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Epring IDES IDES IDES IDES IDES	201 221 231 course fro 210 22X 251 202 222 232 course fro	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem. Electives om the following two:	3.0 3.0 3.0 3.0 3.0 15.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Spring IDES IDES IDES IDES LACR	201 221 231 course fre 210 22X 251 202 222 232 course fre 210	Studio 2: Techniques Design Issues Serninar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem. Electives om the following two: Texts and Contexts	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Epring IDES IDES IDES IDES IDES	201 221 231 course fro 210 22X 251 202 222 232 course fro	Studio 2: Techniques Design Issues Seminar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem. Electives om the following two:	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0
Fall IDES IDES IDES IDES IDES LACR LACR LACR LAAH Spring IDES IDES IDES IDES LACR	201 221 231 course fre 210 22X 251 202 222 232 course fre 210	Studio 2: Techniques Design Issues Serninar om the following two: Texts and Contexts SIFT History of Industrial Design Fall Total Studio 1: Projects Studio 2: Techniques Materials and Processes Sem. Electives om the following two: Texts and Contexts	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0

Liberal Arts Distribution	
Note all Liberal Arts cour.	ses are 3.0 credits.
LACR 101/102	6 cr.
SIFT	3 cr.
LAAH 111/112	6 cr.
LACR 210	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.
Art History Elective	3 cr.

lunior			Credits
Fall			
IDES	301	Studio 3: Projects Studio	3.0
IDES	321	Studio 4: Techniques	3.0
IDES	332	Design Semantics Seminar	3.0
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	18.0
Spring			
1DES	302	Studio 3: Projects Studio	3.0
1DES	322	Studio 4: Techniques	3.0
IDES	331	Human Factors Seminar	3.0
		Liberal Arts	6.0
		Spring Total	15.0
Junior Ve	ar Total		33 ()
Junior Ye	ar Total		33.0
	ar Total		33.0
Senior Fall			
Senior Fall IDES	401	Studio 5: Projects Studio	3.0
Senior Fall IDES IDES	401 421	Studio 6: Professional Comm.	3.0
Senior Fall IDES	401	Studio 6: Professional Comm. Design Theory Seminar	3.0 3.0 3.0
Senior Fall IDES IDES	401 421	Studio 6: Professional Comm.	3.0
Senior Fall IDES IDES	401 421	Studio 6: Professional Comm. Design Theory Seminar	3.0 3.0 3.0
Senior Fall IDES IDES	401 421	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts	3.0 3.0 3.0 6.0
Senior Fall IDES IDES IDES	401 421	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts	3.0 3.0 3.0 6.0
Senior Fall IDES IDES IDES	401 421 431	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts Fall Total	3.0 3.0 3.0 6.0
Senior Fall IDES IDES IDES IDES	401 421 431	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts Fall Total Studio 5: Projects Studio	3.0 3.0 3.0 6.0 15.0
Senior Fall IDES IDES IDES IDES Spring IDES IDES	401 421 431 402 422	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts Fall Total Studio 5: Projects Studio Studio 6: Professional Comm.	3.0 3.0 3.0 6.0 15.0
Senior Fall IDES IDES IDES IDES Spring IDES IDES	401 421 431 402 422	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts Fall Total Studio 5: Projects Studio Studio 6: Professional Comm. Design Practice Seminar	3.0 3.0 3.0 6.0 15.0 3.0 3.0 3.0
Senior Fall IDES IDES IDES IDES Spring IDES IDES	401 421 431 402 422	Studio 6: Professional Comm. Design Theory Seminar Liberal Arts Fall Total Studio 5: Projects Studio Studio 6: Professional Comm. Design Practice Seminar Electives	3.0 3.0 3.0 6.0 15.0 3.0 3.0 3.0 3.0

Electives must include nine studio credits taken outside the Industrial Design offerings.

Recommended Electives:

While none of the following is required for graduation, they are recommended by the department. Intro to Molding and Casting

CRCM	221	intro, to Molding and Casting
CRCM	222	Plaster Workshop
EMDI	110	Computer Concepts
EMDI	210	Digital Multimedia
LAAH	974	Topics in Design
IDES	101	Freshman ID
IDES	371	Architectonics
MMDI	425	Special Projects in Multimedia
MAPH	281	Portfolio Documentation

Media Arts

Harris Fogel

hfogel@uarts.edu Chairperson 215-717-6300

The Media Arts Department offers majors in photography, film/digital video, and animation, while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of courses designed to move the student to a position of independence within the discipline. Many of our studio courses feature a written component to provide a balance between technical skills and the critical thinking and historical context necessary for a complete exploration of one's medium. An introduction to the fundamental ideas and techniques of the medium fills much of the sophomore year. During the two remaining years, the student is expected to refine techniques, develop a sense of personal vision, identify goals, and pursue activities directly related to professional practice.

The Media Arts Department provides extensive studio facilities and equipment for students enrolled in its courses. A nominal fee is required for access.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning academic credit. Internship spousors have included commercial photography studios; galleries; independent artists; animation, film, video, and multimedia production houses; television stations; medical facilities; magazine and book publishers; and digital imaging studios.

The Media Arts Department also offers minor concentrations in all three of its programs—film/digital video, animation, and photography—which are available to students outside of their major studio program. Those interested in this option should consult with both their major advisor and the Media Arts Department.

Media Arts Faculty

Susan Arthur

Senior Lecturer
BA, Wellesley College
MA, The University of Texas, Austin

Rick Barrick

Senior Lecturer BA, University of Georgia MFA, School of Visual Arts

Richard Bell

Senior Lecturer BS, Kent State University

Lowell Boston

Adjunct Assistant Professor BFA, The University of the Arts MFA, California Institute of the Arts

John J. Carlano

Adjunct Associate Professor BFA, Philadelphia College of Art

Connie Coleman

Adjunct Professor BFA, MFA, Rhode Island School of Design

John Columbus

Adjunct Associate Professor BFA, Hartford Art School MFA, Columbia University School of the Arts

Colette Copeland

Lecturer
BFA, Pratt Institute
MFA, Syracuse University

Rick DeCoyte

Master Lecturer

David Deneen

Adjunct Assistant Professor BFA, The University of the Arts

Melissa DiGiacomo

Lecturer
BFA, Corcoran School of Art
MFA, Savannah College of Art and Design

Trevor Dixon

Lecturer BFA, The University of the Arts

Mike Enright

Lecturer
BFA, The University of the Arts
MFA, California Institute of the Arts

Dominic Episcopo

Lecturer BFA, The University of the Arts

Alida Fish

Professor
BA, Smith College
MFA, Rochester Institute of Technology

Harris Fogel

Associate Professor
BA, Humboldt State University
MA, New York University

David Graham

Associate Professor BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

Matthew Hollerbush

Lecturer BFA, The University of the Arts

Steven Jackett

Lecturer BA, Dartmouth College MFA, School of Visual Arts

Ilan Jacobsohn

Lecturer

BFA, Washington University, St. Louis MFA, Massachusetts College of Art

Amy Kosh

Lecturer

BFA, Tyler School of Art, Temple University MFA, Bard College

Jenny Lynn

Senior Lecturer

BFA, Tyler School of Art, Temple University

Robert Lyons

Senior Lecturer

BS, State University of New York, New Paltz

Chris Magee

Assistant Professor BA, Reed College

BFA, University of Oregon

MFA, California Institute of the Arts

Eileen Neff

Adjunct Professor

BFA, The University of the Arts

MFA, Tyler School of Art, Temple University

Jeannie Pearce

Adjunct Professor BFA, Rochester Institute of Technology

MFA, University of Delaware

John I. H. Phillips

Adjunct Assistant Professor

Barbara Proud

Senior Lecturer

BA, University of Delaware

Maria Rodriguez

Senior Lecturer

BA, University of Virginia

MFA, Temple University

Dina Rose

Lecturer

BFA. The University of the Arts

Kathy Rose

Senior Lecturer

BFA, Philadelphia College of Art

MFA. California Institute of the Arts

Peter Rose

Professor

BA, City College of New York

John Serpentelli

Senior Lecturer

BFA, MAT, The University of the Arts

Michael Smith

Master Lecturer

BS, London University

Rachelle Lee Smith

Lecturer

BFA, The University of the Arts

Sandy Sorlien

Master Lecturer

BA, Bennington College

Karl Staven

Associate Professor

BA, Yale University

MA, Harvard University

MFA, New York University

Amanda Tinker

Lecturer

BS. Drexel University

MFA, Tyler School of Art, Temple University

Tricia Treacy

Lecturer

BA, West Virginia University

MFA, The University of the Arts

Jeremy Vaughn

Lecturer

BFA, Columbus College of Art and Design

MFA, University of Pennsylvania

Vida Vida

Master Lecturer

BA, California State University

MA, California State University

Wendy Weinberg

Associate Professor

BA, University of Michigan

MFA, Temple University

John Woodin

Adjunct Assistant Professor

BFA, University of New Orleans

MFA, Tyler School of Art, Temple University

Ken Yanoviak

Senior Lecturer

BA, Temple University

Photography

Alida Fish

afish@uarts.edu Coordinator 215-717-6303

This major prepares students for a wide range of careers in photography by providing a solid grounding in traditional photography and digital imaging. In the sophomore year, students receive in-depth training in craft and ideas fundamental to photographic imaging. Technical exercises emphasize electronic imaging as well as traditional black-and-white and color processes. The curriculum covers both descriptive photography and more experimental manipulated imagemaking.

During the junior year, students consider photographic forms beyond the traditional print, such as the photographic book, non-silver processes, and installation work. Large-format photography and studio practice with its control of artificial lighting are also part of the junior curriculum. In both the junior and senior years, students may pursue the study of specialized interests on an elective basis, including illustration and editorial photography, photojournalism, environmental portraiture, creative portfolio development, advanced digital imaging, and professional practice.

The senior year is primarily devoted to the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographer and artist. A required junior-level course in photographic criticism, coupled with required classes in the history of photography, exemplifies the strong emphasis that the department places on critical thinking and self-expression in words as well as through photographs.

Each spring, the Media Arts Department hosts the Paradigm Lecture Series, an outstanding resource available to photography majors. Through this series, photographers of national and international reputation are invited by the department to visit the campus to discuss their work and meet with the students.

Photography Bachelor of Fine Arts 123 credit

Foundati	ion		Credits
Fall			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing I	3.0
LAAH	111	Art History Survey 1	3.0
•		Fall Total	16.5
Spring			
Select thro	e courses	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey II	3.0
		Spring Total	16.5
reshman	Year Tota	l	33.0
Sophom	ore		
Fall			
MAFL	201*	Intro. to Film I	3.0
MAPH	201	Intro. to Photography I	3.0
		Electives	3.0
	course fro	om the following three:	
Select one			
Select one LACR	210	Texts and Contexts	3.0
	210 22X	Texts and Contexts SIFT	3.0 3.0
LACR			
LACR LACR	22X	SIFT	3.0
LACR LACR LAAH	22X	SIFT History of Photography	3.0 3.0
LACR LACR LAAH	22X 855	SIFT History of Photography Fall Total	3.0 3.0 15.0
LACR LACR LAAH opring MAPH	22X 855	SIFT History of Photography Fall Total Intro. to Photography II	3.0 3.0 15.0
LACR LACR LAAH	22X 855	SIFT History of Photography Fall Total	3.0 3.0 15.0
LACR LACR LAAH Spring MAPH MAPH	22X 855	SIFT History of Photography Fall Total Intro. to Photography II Color Concepts	3.0 3.0 15.0 3.0 3.0
LACR LACR LAAH Spring MAPH MAPH	22X 855	SIFT History of Photography Fall Total Intro. to Photography II Color Concepts Electives	3.0 3.0 15.0 3.0 3.0 3.0
LACR LACR LAAH Spring MAPH MAPH	22X 855 202 211* course fre	SIFT History of Photography Fall Total Intro. to Photography II Color Concepts Electives on the following three:	3.0 3.0 15.0 3.0 3.0 3.0
LACR LACR LAAH Spring MAPH MAPH Select one LACR	22X 855 202 211* course fro	SIFT History of Photography Fall Total Intro. to Photography II Color Concepts Electives om the following three: Texts and Contexts	3.0 3.0 15.0 3.0 3.0 3.0 3.0 3.0

30.0

Junior			Credits
Fall			
MAPH	301	Jr. Photography Workshop 1	3.0
MAPH	303	Basic Photography Studio I	3.0
MAPH	311*	Digital Photography Workshop	3.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
MAPH	302	Jr. Photography Workshop II	3.0
MAPH	304	Basic Photography Studio 11	3.0
MAPH	441	Critical Issues in Photography	3.0
		Electives	3.0
		Liberal Arts	3.0
		Spring Total	15.0
		- F B	
Junior Yea	ar Total		30.0
	ar Total		30.0
Senior	ar Total		30.0
Senior	ar Total	Sr. Photography Workshop	30.0
Senior Fall			
Senior Fall MAPH	401	Sr. Photography Workshop	3.0
	401	Sr. Photography Workshop Sr. Photography Seminar	3.0
Senior Fall MAPH	401	Sr. Photography Workshop Sr. Photography Seminar Electives	3.0 3.0 3.0
Senior Fall MAPH	401	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts	3.0 3.0 3.0 6.0
Senior Fall MAPH MAPH	401	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts	3.0 3.0 3.0 6.0
Senior Fall MAPH MAPH	401 442	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts	3.0 3.0 3.0 6.0
Senior Fall MAPH MAPH Spring MAPH	401 442 402	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts Fall Total Sr. Photography Workshop	3.0 3.0 3.0 6.0 15.0
Senior Fall MAPH MAPH Spring MAPH	401 442 402	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts Fall Total Sr. Photography Workshop Photo Elective	3.0 3.0 3.0 6.0 15.0
Senior Fall MAPH MAPH Spring MAPH	401 442 402	Sr. Photography Workshop Sr. Photography Seminar Electives Liberal Arts Fall Total Sr. Photography Workshop Photo Elective Electives	3.0 3.0 3.0 6.0 15.0

Electives must include nine studio credits taken outside the Photography offerings.

*	**May be	selected	l from one of the following:
	MAPH	320	Selected Topics: Photography
	MAPH	312	Adv. Digital Photo Wkshp.
	MAPH	321	Surface Altered Photographs
	MAPH	322	Photojournalism
	MAPH	323	Fashion & Editorial Portrait Photography
	MAPH	460	Professional Practices
	MACR	499	Internship

Liberal Arts Distribution

LAAH 855

Sophomore Year Total

 Note all Liberal Arts courses are 3.0 credits.

 LACR 101/102
 6 cr.

 SIFT
 3 cr.

 LAAH 111/112
 6 cr.

 LACR 210
 3 cr.

 Period Interpretation
 6 cr.

 Liberal Arts Electives
 15 cr.

3 cr.

Film/Digital Video

Peter Rose

prose@uarts.edu Coordinator 215-717-6554

The Film/Digital Video program in the Media Arts Department prepares students to work in Narrative, Documentary, and Experimental filmmaking. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as freelance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The Filmmaking major provides students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, and sound/image manipulation. As in still photography, filmmaking students acquire a strong background in criticism, theory, and history of media. All Film/Video majors pursue at least one practical internship as part of the degree requirements.

The study of film and video at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation visit the campus to conduct lectures and present screenings of their work.

Film/Digital Video Bachelor of Fine Arts 123 credits

Foundati	on		Credits
Fali			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing 1	3.0
LAAH	111	Art History Survey I	3.0
		Fall Total	16.5
Spring			
	e courses i	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey II	3.0
		Spring Total	16.5
Freshman	Year Total		33.0
Sophomo	ore	-	
Fall			
MAFL	201	Intro. to Film 1	3.0
MAPH	201	Intro. to Photography I	3.0
WRIT	251*	Narrative Cinema 1	3.0
CMMC	103	Sound Communication	3.0
Select one	course fro	m the following two:	
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Fall Total	15.0
Spring			
MAFL	202	Intro. to Film/Digital Video	3.0
MAAN	202	Intro. to Animation 11	3.0
WRIT	252**	Narrative Cinema II	3.0
	course fro	m the following two:	
Select one	210	Texts and Contexts	3.0
Select one LACR			
	22X	SIFT	3.0
LACR		SIFT Liberal Arts	3.0
LACR			

			Credits
Fall			
MAFL	301	Jr. Cinema Production 1	3.0
WRIT	220	Writing for Film	3.0
MAFL	311	Synch-Sound for Narrative Film	3.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
MAFL	302	Jr. Cinema Production 11	3.0
MAFL	320	Film Forum: Selected Topics	3.0
MAFL	331	Experiments in Advanced	
		Digital Video	3.0
		Electives	3.0
		Liberal Arts	3.0
		Spring Total	15.0
Junior Yea	ır Total		30.0
	ır Total		30.0
Junior Yez Senior Fall	ır Total		30.0
Senior	ur Total	Sr. Cinema Production I	30.0
Senior Fall		Sr. Cinema Production I Time: A Multidisciplinary Sem.	
Senior Fall MAFL	401		3.0
Senior Fall MAFL MACR	401 443	Time: A Multidisciplinary Sem.	3.0 3.0
Senior Fall MAFL MACR	401 443	Time: A Multidisciplinary Sem. Internship	3.0 3.0 3.0
Senior Fall MAFL MACR	401 443	Time: A Multidisciplinary Sem. Internship Electives	3.0 3.0 3.0 3.0
Senior Fall MAFL MACR	401 443	Time: A Multidisciplinary Sem. Internship Electives Liberal Arts	3.0 3.0 3.0 3.0 3.0
Senior Fall MAFL MACR MACR	401 443	Time: A Multidisciplinary Sem. Internship Electives Liberal Arts	3.0 3.0 3.0 3.0 3.0
Senior Fall MAFL MACR MACR	401 443 499	Time: A Multidisciplinary Sem. Internship Electives Liberal Arts Fall Total	3.0 3.0 3.0 3.0 3.0
Senior Fall MAFL MACR MACR	401 443 499	Time: A Multidisciplinary Sem. Internship Electives Liberal Arts Fall Total Sr. Cinema Production II	3.0 3.0 3.0 3.0 3.0 15.0
Senior Fall MAFL MACR MACR	401 443 499	Time: A Multidisciplinary Sem. Internship Electives Liberal Arts Fall Total Sr. Cinema Production II Electives	3.0 3.0 3.0 3.0 3.0 15.0

^{*} WRIT 251 and WRIT 252 Narrative Cinema I & II are required of all Film/Video majors.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
SIFT	3 cr.
LAAH 111/112	6 cr.
LACR 210	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.
WRIT 251	3 cr.

^{**} WRIT 252 Narrative Cinema II can be counted as a studio elective or liberal arts course.

Animation

Karl Staven

kstaven@uarts.edu Coordinator 215-717-65523

The Animation program in the Media Arts Department prepares students to work in computer, traditional, stopmotion, and experimental animation. The basic principles of animation can be applied to all forms of image and object manipulation. The program gives its graduates a strong understanding of timing and motion, and a grounding in the wide variety of techniques available to the animator. Animation majors get a solid background in life drawing, traditional hand-drawn animation, stop-motion and experimental animation, and 2-D and 3-D computer animation. Animation majors choose the area(s) on which to focus as they construct their junior and senior thesis films.

This broad-based approach has allowed graduates to obtain professional positions in both the animation industry and as independent artists. Alumni become computer animators, directors, storyboard artists, production assistants, special-effects animators, and character designers.

Animation Bachelor of Fine Arts 123 credits

Foundation

Fall			
FNDP	111	Drawing	3.0
FNDP	121 .	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing 1	3.0
LAAH	111	Art History Survey 1	3.0
		Fall Total	16.5
Spring			
Select thre	e courses f	rom the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
		Electives -	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey 11	3.0
		Spring Total	16.5
Freshman	Year Total		33.0
Sophomo	ore		
Fall			
MAFL 2	:01	Intro. to Film I	3.0
MAAN :	201	Intro. to Animation 1	3.0
ILUS 28	5**	Figure Drawing for Animators	3.0
WR1T 2:	51*	Narrative Cinema I	3.0
Select one	course froi	n the following two:	
LACR 2	10	Texts and Contexts	3.0
LACR 2	2X	SIFT	3.0
		Fall Total	15.0
Spring			
MAFL	202	Intro, to Film/Digital Video	3.0
MAAN	202	Intro. to Animation II	3.0
MAAN	231***	Intro. to Computer Animation	3.0
WRIT	252*	Narrative Cinema II	3.0
Select one	course from	m the following two:	
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Spring Total	15.0
Sophomor	e Year Tota	il	30.0

Credits

Junior			Credits
Fall			
MAAN	301	Jr. Animation Workshop I	3.0
Select one	course fr	om the following two:	
MAAN	232	2D Computer Animation	3.0
MAAN	331	3D Computer Animation	3.0
MAAN	314	Sound Design and Tech.	3.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
MAAN	302	Jr. Animation Workshop II	3.0
MAAN	341	Moving Art: Animation	
		Theory and Production	3.0
		Electives	6.0
		Liberal Arts	3.0
		Spring Total	15.0
unior Yea	r Total		30.0
Junior Yea Senior Fall	ar Total		30.0
Senior	ar Total	Sr. Animation Workshop	30.0
Senior Fall MAAN	401	Sr. Animation Workshop om the following two:	
Senior Fall MAAN	401	•	
Senior Fall MAAN Select one	401 course fr	om the following two:	3.0
Senior Fall MAAN Select one WRIT	401 course fr 220	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives	3.0
Senior Fall MAAN Select one WRIT	401 course fr 220	om the following two: Writing for Film Time: A Multidisciplinary Sem.	3.0 3.0 3.0
Senior Fall MAAN Select one WRIT	401 course fr 220	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives	3.0 3.0 3.0 3.0
Senior Fall MAAN Select one WRIT	401 course fr 220	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts	3.0 3.0 3.0 3.0 6.0
Senior Fall MAAN Select one WRIT MAAN	401 course fr 220	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts Fall Total	3.0 3.0 3.0 3.0 6.0
Senior Fall MAAN Select one WRIT MAAN	401 course fr 220 443	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts	3.0 3.0 3.0 3.0 6.0
Senior Fall MAAN Select one WRIT MAAN Spring MAAN	401 course fr 220 443	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts Fall Total Sr. Animation Workshop	3.0 3.0 3.0 3.0 6.0 15.0
Senior Fall MAAN Select one WRIT MAAN Spring MAAN	401 course fr 220 443	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts Fall Total Sr. Animation Workshop Film Forum: Selected Topics	3.0 3.0 3.0 3.0 6.0 15.0
Senior Fall MAAN Select one WRIT MAAN Spring MAAN	401 course fr 220 443	om the following two: Writing for Film Time: A Multidisciplinary Sem. Electives Liberal Arts Fall Total Sr. Animation Workshop Film Forum: Selected Topics Electives	3.0 3.0 3.0 3.0 6.0 15.0

Electives must include nine studio credits taken outside the Animation offerings.

By the end of the junior year, it is strongly recommended that Animation majors have taken at least one of the following five advanced major electives for three studio elective credits:

ILUS	211/212	Figure Anatomy
MAAN	333	Advanced 3-D Character Animation
MAAN	320	Selected Topics in Animation
MAAN	321	Clay and Puppet Animation
MACR	304	Image and Performance

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

 LACR 101/102
 6 cr.

 SIFT
 3 cr.

 LAAH 111/112
 6 cr.

 LACR 210
 3 cr.

 Period Interpretation
 6 cr.

 Liberal Arts Electives
 15 cr.

 WRIT 251
 3 cr.

^{*} WRIT 251 and WRIT 252 Narrative Cinema I and II are required of all Animation majors. WRIT 252 Narrative Cinema II can be counted as a studio elective, or liberal arts course.

^{**} ILUS 285 fulfills 3 credits of elective requirements.

^{***} Can be taken either fall or spring semester.

Film/Animation Bachelor of Fine Arts 135 credits

Foundati	ion		Credits	 Junior
	IOII		Cleuits	
Fall	111	D	2.0	Fall MAFL 301
FNDP FNDP	111	Drawing	3.0 3.0	MAFL 301 MAAN 301
	121 131	2-D Design 3-D Design	3.0	
FNDP	151	5-D Design Electives	1.5	Select one course
LACR	101		3.0	MAAN 232
LACK	111	First Year Writing I	3.0	MAAN 33I
LAAN	111	Art History Survey I Fall Total		MAFL 311
		ran totai	16.5	
Spring				
Select thre	e course	from the following four:		Spring
FNDP	112	Drawing	3.0	MAFL 302
FNDP	122	2-D Design	3.0	MAAN 302
FNDP	132	3-D Design	3.0	MAAN 341
FNDP	142	Time and Motion	3.0	MAFL -331
		Electives	1.5	
LACR	102	First Year Writing II	3.0	
LAAH	112	Art History Survey II	3.0	
		Spring Total	16.5	Junior Year Total
Freshman	Year Tota	ıl	33.0	Senior
				Fall
Sophom	ore			MAFL 401
Fall				MAAN 401
MAFL	201	Intro. to Film 1	3.0	Select one course
MAPH	201*	Intro. to Photography I	3.0	WRIT 220
MAAN	201*	Intro. to Animation I	3.0	MACR 443
ILUS	285*	Figure Drawing for Animators	3.0	
WRIT	251**	Narrative Cinema I	3.0	
Select one		om the following two:		
LACR	210	Texts and Contexts	3.0	
LACR	22X	SIFT	3.0	Spring
		Fall Total	18.0	MAFL 402 MAAN 402
Carina				MAFL 320
Spring MAFL	202	Internation Filter /Dinital Vistan	3.0	MACR 499
		Intro. to Film/Digital Video		MACK 499
MAAN	202	Intro. to Animation II	3.0	
MAAN WRIT	231 252**	Intro. to Computer Animation* Narrative Cinema II	3.0 3.0	
			3.0	Senior Year Total
LACR	210	om the following two: Texts and Contexts	3.0	Schol Teal Iolal
LACR	22X	SIFT	3.0	Electives must inc
		Spring Total	15.0	offerings.
				* Can be taken eit
Sophomor	e Year To	otal	33.0	** WRIT 251 and

Junior			Credits
Fall			
MAFL	301	Jr. Cinema Production I	3.0
MAAN	30 I	Jr. Animation Workshop I	3.0
Select one	course fre	om the following two:	
MAAN	232	2D Computer Animation	3.0
MAAN	33 I	3D Computer Animation	3.0
MAFL	311	Film Sound	3.0
		Liberal Arts	6.0
		Fall Total	18.0
Spring			
MAFL	302	Jr. Cinema Production II	3.0
MAAN	302	Jr. Animation Workshop II	3.0
MAAN		Moving Art: Animation Theory	3.0
MAFL	·33I	Experiments in Adv. Digital Video	3.0
		Liberal Arts	6.0
		Spring Total	18.0
Junior Yea	r Total		36.0
Senior			
Fall			
MAFL	40 I	Sr. Cinema Production 1	3.0
MAAN	401	Sr. Animation Workshop I	3.0
Select one	course fro	om the following two:	
WRIT	220	Writing for Film	3.0
MACR	443	Time: A Multidisciplinary Sem.	3.0
		Electives	3.0
		Liberal Arts	6.0
		Liberal Arts Fall Total	6.0 18.0
Spring			
Spring MAFL	402	Fall Total Sr. Cinema Production II	
. •	402 402	Fall Total Sr. Cinema Production II Sr. Animation Workshop II	3.0 3.0
MAFL MAAN MAFL	402 320	Fall Total Sr. Cinema Production II Sr. Animation Workshop II Film Forum: Selected Topics	3.0 3.0 3.0 3.0
MAFL MAAN	402	Fall Total Sr. Cinema Production II Sr. Animation Workshop II	3.0 3.0

 $Electives \ must include \ nine \ studio \ credits \ taken \ outside \ the \ Film/Animation \ offerings.$

Spring Total

15.0

33.0

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
SIFT	3 cr.
LAAH 111/112	6 cr.
LACR 210	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.
Art History Elective	3 cr.
WRIT 251	3 cr.

^{*} Can be taken either fall or spring semester.

^{**} WRIT 251 and WRIT 252 Narrative Cinema 1 and 11 are required of all Film/Animation majors as part of the total Liberal Arts distribution.

Art Education

Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experiences of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a four-year undergraduate program plus an additional post-baccalaureate professional semester.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the pre-certification concentration take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas that help fulfill the general Liberal Arts and studio electives requirements.

All candidates seeking certification to teach K-12 in Pennsylvania must complete 48 credits including six credits of college-level math, three credits of college-level English composition, and three credits of British or American literature prior to formal admission to the professional education program. Careful advising is essential.

Students enrolled in the Pre-Certification Concentration in Art Education must take and pass Instructional I Praxis tests prior to entering the Post-Baccalaureate Teacher Program.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career. Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching K-12 Art, and in meeting the state and national standards through special studies in education combined with liberal arts coursework in art history, aesthetics, criticism, social sciences, and studies in studio production.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who complete the program will be able to enroll directly in the Post-Baccalaureate Teacher Program, in which they can complete the student-teaching requirement (AE 659, AEDU 503) in as little as one regular semester beyond the bachelor's degree. In addition, students must successfully complete all the PRAXIS required tests, with satisfactory scores to qualify for the Pennsylvania Instructional I Certificate to teach Art K-12.

In another viable alternative, qualified graduates may enter the Master of Arts in Teaching program, in which it is possible to earn a master's degree and certification in as little as three semesters or two semesters and two summers.

Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework. Admission to the Post-Baccalaureate Student Teacher Program is by permission of the department,

based on satisfactory completion of all prerequisites, evidence of promise as a teacher demonstrated in prior coursework, and good academic standing. Students must maintain a "B" average in art education courses to be permitted to student teach. A grade of "B" or better in the Student Teaching Practicum is required for recommendation for certification.

Art Education Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MS.Ed., University of Pennsylvania

Rande Blank

Senior Lecturer BS, University of Maryland M.Ed., Beaver College

Raye Cohen

Adjunct Assistant Professor BA, University of Pennsylvania MA, The University of the Arts

Diane Foxman

Senior Lecturer BA, Antioch College MA, Goddard College

Arlene Gostin

Associate Professor BA, University of Delaware MA, Philadelphia College of Art

June Julian

Associate Professor
BS, Kutztown University
M.Ed. The Pennsylvania State University
Ed.D., New York University

Slavko Milekic

Associate Professor MSc, MD. Belgrade University, Yugoslavia Ph.D., University of Connecticut

Susan Rodriguez

Adjunct Professor BFA, M.Ed., Tyler School of Art, Temple University

Pearl Schaeffer

Adjunct Associate Professor BS, Drexel University MFA, Philadelphia College of Performing Arts

Barbara Suplee

Associate Professor
BFA, West Chester University
M.Ed., Tyler School of Art, Temple University
Ph.D., Pennsylvania State University

JoAnn Wright

Senior Lecturer BA, Rutgers University BA, Rowan University

Pre-Certification in Art Education

	on		redits
Fall			
FNDP	111	Drawing	3.0
FNDP	121	2-D Design	3.0
FNDP	131	3-D Design	3.0
		Electives	1.5
LACR	101	First Year Writing I	3.0
LAAH	111	Art History Survey 1	3.0
		Fall Total	16.5
Spring			
	e courses	from the following four:	
FNDP	112	Drawing	3.0
FNDP	122	2-D Design	3.0
FNDP	132	3-D Design	3.0
FNDP	142	Time and Motion	3.0
TIADI	1-12	Electives	1.5
LACR	102	First Year Writing II	3.0
LAAH	112	Art History Survey II	3.0
Latiti	112	Spring Total	16.5
Freshman	Year Total		33.0
Sophom	ore		
AEDU	200	Presentation Skills	1.0
AEDU	201	Introduction to Visual Arts Education	2.0
LASS	871*	Child and Adolescent Psychology	3.0
LACR	22X	SIFT	3.0
		Math	3.0
		British/American Lit.	3.0
Sophomoi	re Year Tot	al	15.0
Junior			
AEDU	533	Art and Inclusionary Ed.	3.0
AEDU	541+	Program Design and Methods:	
		Elementary	3.0
LASS	820	Individual and Society	3.0
AEDU	543	Aesthetics/Art Criticism	3.0
LAAH	830	Modern Art (preferred)	
		or a Discipline Art History	3.0
Junior Yea	ır Total		15.0
		Professional Writing Intensive	3.0
Senior AEDU	509	r totessional withing intensive	2.0
Senior	509 560+		3.0
Senior AEDU		Saturday Practicum Program Design and Methods:	
Senior AEDU AEDU	560+	Saturday Practicum	

Students will not be allowed to student teach unless they have successfully completed the Instructional I PRAXIS tests: Reading, Writing, Mathematics.

Post-Baccalaureate Teacher Program			Credits
AEDU	503	The Art of Teaching	3.0
AEDU	561++	Student Teaching: Elementary	4.0
AEDU	565	Student Teaching: Seminar	1.0
AEDU	562++	Student Teaching: Secondary	4.0

^{*} These courses also count toward the liberal arts core of the bachelor's degree.

Required Studio Electives

Pre-Certification students should complete at least three upper-level credits in a two-dimensional medium if their major is in a three-dimensional area, and vice versa. Other studio work must include at least one course each in photography, computer with graphics applications, painting, drawing, ceramics, and printmaking. A non-Western art history is also required.

AEDU 533, AEDU 541, AEDU 542, and AEDU 560 fulfill Art Education and studio elective requirements outside of the major program.

⁺These courses have a required field placement.

⁺⁺ The two field placements may be taken over two semesters. If this option is elected, the full 15-week seminar that accompanies the field placement must be taken in both semesters.

Art Therapy

Karen Clark-Schock

kclarkschock@uarts.edu Director 215-717-6236

Concentration in Art Therapy

Art therapy, a well-respected discipline within the human services profession, offers an exciting career opportunity for the studio art major. It utilizes art as a non-verbal means of communication and self-expression, and thereby provides a creative vehicle through which to explore personal problems as well as personal strengths and potentials. Art therapy recognizes that the entire art process, how it unfolds, the drawn forms and content, as well as the verbal associations, are all reflections of the individual client.

Art therapists work with children and adults of all ages in a variety of settings. These include psychiatric and medical hospitals, schools, clinics, community centers, nursing homes, and drug and alcohol treatment clinics. As members of a team, art therapists may work with physicians, psychiatrists, psychologists, social workers, and educators. The art therapist uses artwork for both diagnosis and treatment. Art therapy may also be utilized as a means of promoting creativity and wellness, and may therefore be viewed as a force in the prevention of illness.

While enrolled in one of the BFA programs within the College, students may also elect a concentration in Art Therapy. This gives students a chance to explore a career option while they are engaged in undergraduate study.

Students who do not wish to pursue the professional degree will nonetheless find that their study of art therapy is beneficial in other fields, particularly in education, and in their own personal development.

Students who elect the Art Therapy program take four designated courses in psychology and five courses in art therapy, each of which meets overall requirements toward the Bachelor of Fine Arts. At graduation, Art Therapy Concentration students receive a certificate of completion in Art Therapy along with the Bachelor of Fine Arts degree.

The Hahnemann Creative Arts in Therapy Program at Drexel University

Students interested in applying to The Hahnemann Creative Arts in Therapy Program at Drexel University for a master's degree in Art Therapy have the advantage of studying with faculty who teach in both the UArts and Hahnemann art therapy programs. Course content and experience in the UArts undergraduate program provides excellent credentials for graduate study and, in particular, educational continuity with the graduate program at Drexel University.

Art Therapy Faculty

Karen Clark-Schock

Adjunct Associate Professor BA, Rosemont College MCAT, Hahnemann University Psy.D., Immaculata College

Nancy Gerber

Senior Lecturer
BS, Pennsylvania State University
MS, Hahnemann University
Ph.D., Union Institute and University

Susan Kaye-Huntington

Adjunct Assistant Professor BA. New York University MCAT, Hahnemann University Psy.D., Immaculata College

Art Therapy Concentration

Foundati	ion		Credits	Junior			Credits
Fall				Fall			
FNDP	111	Drawing	3.0 `	AETH	301	Intro. to Art Therapy	3.0
FNDP	121	2-D Design	3.0	LASS	973	Abnormal Psychology	3.0
FNDP	131	3-D Design	3.0			Fall Total	6.0
		Electives	1.5				0.0
LACR	101	First Year Writing 1	3.0	Spring			
LAAH	111	Art History Survey 1	3.0	AETH	302	Social and Group Process	3.0
		Fall Total	16.5	AETH	304	Theories and Techniques of Art T	herapy
		1 411 1 2 2 4 1				with Children and Adolescents	3.0
Spring						Spring Total	6.0
		from the following four:					
FNDP	112	Drawing	3.0	Junior Yea	ar Total		12.0
FNDP	122	2-D Design	3.0				
FNDP	132	3-D Design	3.0	Senior			
FNDP	142	Time and Motion	3.0	Fall			
		Electives	1.5	AETH	303	Theories and Techniques of Art T	herany
LACR	102	First Year Writing II	3.0		202	with Adults	3.0
LAAH	112	Art History Survey 11	3.0	LASS	974	Theories of Personality	3.0
		Spring Total	16.5			Fall Total	6.0
Freshman	Year Tota	ıl	33.0	— Spring			
				AETH	401	Senior Practicum	3.0
Sophom				_		Spring Total	3.0
LASS	871	Child and Adolescent Psychology	3.0				
LASS	872	Adult Psychology	3.0	Senior Ye	ar Total:		9.0
Sophomor	re Year To	tal	6.0			Art Therapy Courses	15.0
						Liberal Arts Courses	12.0

College of Art and Design Graduate Programs

Carol Moore

cmoore@uarts.edu Graduate Coordinator 215-717-6106

Graduate study in the College of Art and Design provides intensive professional preparation in a stimulating multi-arts environment. A select range of specialized graduate degrees in Fine Arts, Design, and Visual Arts Education features focused curricula, small classes, dedicated faculty, and access to outstanding facilities and resources.

All programs address interarts and/or interdisciplinary issues through both studio activity and the University Seminars on "Structure and Metaphor," and "Art and Society," which bring students together from all graduate programs at the College of Art and Design. Additionally, all MFA students take the University Seminar on "Criticism."

A University of the Arts education extends beyond the classroom and studio. Through partnerships, workshops, residencies, internships, and symposia, students engage the larger art, design, and education communities and interact with some of today's most important artists, designers, and educators in a broad range of disciplines.

The College of Art and Design offers these graduate programs:
Master of Fine Arts degrees in Book Arts/Printmaking, Museum
Exhibition Planning and Design; low-residency summer Master of Fine
Arts degrees in Ceramics, Painting, or Sculpture: Master of Industrial
Design; Master of Arts in Art Education; Master of Arts in Museum
Communication; Master of Arts in Museum Education; Master of Arts in
Teaching in Visual Arts.

The following policies apply only to CAD graduate students.

Please refer to the Academic Policies and Procedures section of this catalog for a full listing of policies that pertain to all UArts graduate students.

Graduate Thesis Requirements

CAD graduate programs require each graduate student to meet specific thesis requirements. The requirements may include a thesis exhibition or project, and should be successfully completed once the student has fulfilled all other program requirements. Students must submit two copies of their thesis to their program director in order to qualify for the degree. One copy of the thesis remains with the department and one is submitted to the Greenfield Library.

Leave of Absence

SUMFA students are limited to one off-semester leave of absence between the first and third summers. If a longer leave of absence is necessary, the student will be asked to take a full year's leave of absence.

Summer Graduate Electives Policy

Students wishing to complete studio or liberal arts electives during University summer sessions may review pre-approved summer course offerings in the spring with their program advisor and may register for these courses only after obtaining approval and the signature of the CAD Graduate Coordinator. A maximum of six credits is transferable to the graduate curriculum.

Transfer Credit

Studio courses must be 300-level for graduate credit. Two hundred-level courses may be taken with justification from the director and written approval from the Graduate Coordinator. Art Education Competency may be taken as an independent study.

Changing Graduate Programs

Students enrolled in a CAD graduate program wishing to change degree programs must apply through the Office of the Registrar by completing an Application to Change Programs. A change of program is not automatic and occurs only when the applicant meets the acceptance requirements of the program to which they wish to transfer.

Post-Baccalaureate Options

Crafts Studio Certificate Program A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelor's degrees who wish to become proficient artists in one or more of the following areas: ceramics, fibers, jewelry, metal-smithing, or wood. Courses dealing with technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study or a career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused one-and-one-half or two-year period. Students accepted to the program take a minimum of six credits to a maximum of 12 credits per semester.

Certificate students must take a minimum of 12 media-specific credits at the 300 level. The prerequisite for 300-level courses is two 200-level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200-level prerequisites may be waived at the time of acceptance. See the preceding section for a listing of media-specific courses.

Certificate students benefit from taking courses with degree candidates in a quality undergraduate program. In addition to technically oriented, media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These credits must be taken in addition to the 30 required credits and can be completed in advance of or concurrently with the certificate program.

Post -Baccalaureate Teacher Program Pre-Certification Concentration in Art Education, Professional Semester (for UArts alumni only)

The Post-Baccalaureate Teacher Program, Professional Semester, is an intensive one-semester experience built around a 14-week student teaching practicum, in which the student devotes seven weeks to teaching at the elementary school level and seven weeks to teaching at the middle or secondary school level under the guidance and supervision of master teachers and Art Education Department faculty.

The Post-Baccalaureate Teacher Program, Professional Semester, is only available to University of the Arts/College of Art and Design students the semester following receipt of the bachelor's degree, which must include all pre-certification requirements except AEDU 503 and AE 659. Students must also have a 3.0 GPA, have successfully completed the Instructional 1 Praxis Tests, and be recommended by the Art Education department. Students will not be allowed to do student teaching unless they have passed the Instructional 1 Praxis Tests: Reading, Writing Mathematics.

The Pre-Certification Concentration, when coupled with the Post-Baccalaureate Teacher Program, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional 1 Certificate to teach Art K-12.

Since June 1987, all applicants for certification in Pennsylvania must also take and pass all required tests in the PRAXIS Series, Professional Assessments for Beginning Teachers of the National Teachers Exam to qualify for the certificate.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession.

Professio	onal Sem	ester	Credits
AEDU	503	The Art of Teaching	3.0
AEDU	561++	Student Teaching: Elementary	4.0
AEDU	565	Student Teaching: Seminar	1.0
AEDU	562++	Student Teaching: Secondary	4.0

Post-Baccalaureate Teacher Program (Non-Degree for non-UArts graduates)

The Post-Baccalaureate Teacher Program (Non-Degree) is an intensely focused course of study designed to prepare those seeking certification to teach Art K-12. To be eligible for this 30-credit program, candidates must hold a BFA or BA degree in art, or equivalent, with four credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature.

In addition candidates must have successfully completed the Instructional I, PRAXIS tests. Depending on the student's background and all co-requisites being met, this 30-credit program may be completed in three full semesters.

Post-Bac	calaurea	te Teacher Program (Non-Degree) (.redit
Fall			
AEDU	200	Presentation Skills	1.0
AEDU	201	Introduction to Visual Arts Education	2.0
AEDU	541+	Program Design and Methods:	
		Elementary	3.0
AEDU	501	Creative and Cognitive Development	3.0
		Fall Total	9.0
Spring			
AEDU	542+	Program Design and Methods:	
		Middle and Secondary	3.0
AEDU	533+	Art and Inclusionary Education	3.0
AEDU	560+	Saturday Practicum	3.0
		Spring Total	9.0
Fall			
AEDU	503	The Art of Teaching	3.0
AEDU	561++	Student Teaching: Elementary	4.0
AEDU	565	Student Teaching: Seminar	1.0
AEDU	562++	Student Teaching: Secondary	4.0
		Fall Total	12.0
Post Bacc	alaureate T	otal (Non-Degree)	30.0

⁺ These courses have a required field placement.

No credits earned in the Post-Baccalaureate Teacher Program (Non-Degree) may be converted to graduate credits or be considered for transfer credit in a graduate program.

Corequisites:

- · Coursework in painting, drawing, ceramics, and printmaking
- Three upper-division credits in a 3-D studio area, if a 2-D studio major for bachelor's degree
- Three upper-division credits in a 2-D studio area, if a 3-D studio major for bachelor's degree
- Introduction to computers, including graphic applications (required competency); minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th century art, one course in non-Western art
- · Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GRAD 651)
- Aesthetics (may be satisfied by AEDU 543)
- Art Criticism (may be satisfied by AEDU 543)
- Speech or Acting (may be satisfied by AEDU 200 Presentation Skills)
- Six credits college-level math (prior to entry to the MAT program)
- Three credits college-level English composition (prior to entry to the MAT program)
- Three credits college-level British or American literature (prior to entry into the MAT program)
- AEDU 201 Introduction to Visual Arts Education

Art Education

Master of Arts

Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals.

Coordinating professional education courses with work in liberal arts, graduate research, and a concentration in studio arts that include emerging digital and alternative media, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars address historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly one-third of the program is reserved for work in one or more studio areas, museum studies, liberal arts, art therapy, or educational media depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a graduate project in an appropriate format.

Designed for both established and new teachers, the degree may satisfy credit accrual requirements for permanent certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college teaching (especially junior college), arts administration, educational media, and other related fields. Applicants must hold a bachelor's degree or equivalent with no fewer than 45 credits in studio work and 12 credits in art history with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 45 credits of studio work, depending upon faculty review of their portfolio.

The degree may also be taken in conjunction with the Certification Program in Art Education, thereby allowing the student to earn a master's degree plus Certification. The difference between this combination and the MAT (Master of Arts in Teaching), is the concentration in graduate studio work and the research and thesis required for the MA degree. Full-time students may complete the MA program in one academic year plus a summer or three semesters. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio arts and liberal arts courses may be taken in the evenings and summers.

Master of Arts Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MS.Ed., University of Pennsylvania

Rande Blank

Senior Lecturer
BS, University of Maryland
M.Ed., Beaver College

Raye Cohen

Adjunct Assistant Professor BA, University of Pennsylvania MA, The University of the Arts

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

June Julian

Associate Professor
BS. Kutztown University
M.Ed., The Pennsylvania State University
Ed.D., New York University

Slavko Milekic

Associate Professor
MSc, MD, Belgrade University,
Yugoslavia
Ph.D., University of Connecticut

Carol Moore

Associate Professor BFA, MFA, Tyler School of Art, Temple University

Susan Rodriguez

Adjunct Professor BFA, M.Ed., Tyler School of Art, Temple University

Pearl Schaeffer

Adjunct Associate Professor
BS, Drexel University
MFA, Philadelphia College of Performing Arts

Barbara Suplee

Associate Professor
BFA, West Chester University
M.Ed., Temple University
Ph.D., Pennsylvania State University

JoAnn Wright

Senior Lecturer BA, Rutgers University BA, Rowan University

Art Education

Master of Arts 36 credits

Fall			Credits
AEDU	509*	Professional Writing Intensive	2.0
AEDU	606	Research in Art Education:	
		Methods and Trends	3.0
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
		Electives	6.0
		Fall Total	12.0*
Spring			
AEDU	602	History of Ideas in	
		Art and Museum Education	3.0
AEDU	695**	Graduate Project/Thesis	3.0
GRAD	651	University Seminar: Art and	
		Design in Society	3.0
		Elective	3.0
		Spring Total	12.0
all			
AEDU	610	Graduate Studio Seminar	3.0
		Liberal Arts Efective	3.0
AEDU	695**	Graduate Project/Thesis	3.0
		Elective	3.0
		Fall Total	12.0
Fotal Cred	lits		36.0

^{*} AEDU 509 is required of students who do not pass the Art Education Department Writing Proficiency Exam. The exam must be taken and passed with a score of 80% or higher in the first semester of enrollment, and does not fulfill any credit requirements for the MA program. (See course description for additional information.)

Concentration in Educational Media

Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Concentration in Educational Media, as part of a Master of Arts in Art Education, is designed to prepare graduate students to use, plan, and manage technology in the K-12 art curriculum and classroom. Educational media are those digital tools and applications used for creative and instructional purposes within a K-12 classroom and school setting. The use of educational media, therefore, is not solely for developing creative expression in students, but also as a means to support the teaching and learning of K-12 art.

Candidates for this Concentration are students with a background and training in both technology and art who want to integrate the use of technology into the teaching of art. Students in the Master of Arts in Art Education program who complete this Concentration will serve as classroom art teachers integrating technology into their curriculum and practice, and as technology leaders in their school and district.

Requirements

A Master of Arts in Art Education major must complete a total of 12 credits in required core and elective courses in technology for a Concentration in Educational Media. The other remaining six credits may be elective courses that the student chooses to advance his or her study of technology.

In addition to these 12 credits toward a Concentration in Educational Media, the graduate thesis/project (six credits) will be directed toward research involving the use of technology in art education. Competencies and specific requirements for the Educational Media Concentration are the following:

Technology Competencies

To acquire the following basic competencies in technology, a student may take University technology courses, workshops, and tutorials, including those offered through the Continuing Studies Professional Institute for Educators. Based on a review of portfolio and approval by the Art Education Department, a graduate student may be excused from this requirement.

- · Macintosh and Windows operating environments
- · Navigation, menu, file management, and transfer and storage skills
- Productivity skills (word processing and spreadsheet)
- Navigational and information search and retrieval skills (Internet and World Wide Web)
- Electronic presentation skills (PowerPoint, etc.)
- Computer graphics knowledge, concepts, and skills (raster, vector, and Web graphics)

Required Core Courses

Two related semester courses form the required core of the concentration in Educational Media A: Teaching and Learning, and Educational Media B: Planning and Management. These two core courses are designed to be taken together as a year-long sequence. Educational Media A: Teaching and Learning focuses on the conceptual, curricular, and instructional approaches and strategies needed to integrate digital technologies into the K-12 art classroom. Educational Media B: Planning and Management examines the issues and topics related to designing technology environments for K-12 art education.

^{**} AEDU 695 Graduate Project/Thesis may be taken as a six-credit block or in two three-credit blocks. To remain in good standing while the thesis is "in-progress," students must register for the thesis continuation fee for each semester they are not enrolled in coursework. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education Department.

Elective Courses

The purpose of the elective courses is to give the student concentrating in Educational Media the opportunity to explore specific interests involving technology. To that end, six credits must be used for further exploration in technology-related courses from the University.

Thesis/Project

A student in the Master of Arts in Art Education program with a Concentration in Educational Media will focus on a topic or idea related to technology in art education as part of his or her graduate thesis/project. The thesis/project in technology will be the culmination of study for a Concentration in Educational Media.

Art Education Master of Arts with a Concentration in Educational Media 36 credits

Fall			Credits
AEDU	509*	Professional Writing Intensive	2.0
AEDU	621***	Educational Media A:	
		Teaching and Learning	3.0
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
AEDU	606	Research in Art Education:	
		Methods and Trends	3.0
		Elective (technology-based)	3.0
		Fall Total	12.0*
Spring			
AEDU	622***	Educational Media B:	
		Planning and Management	3.0
AEDU	602	History of Ideas in	
		Art and Museum Education	3.0
GRAD	651	University Seminar: Art and	
		Design in Society	3.0
		Elective (technology-based)	3.0
		Spring Total	12.0
Fall			
AEDU	625	Interactive Media for	
		Art and Museum Educators	3.0
AEDU	610	Graduate Studio Seminar	3.0
AEDU	695**	Graduate Project/Thesis	6.0
		Fall Total	12.0
Total Cred	lits		36.0

^{*} AEDU 509 is required of students who do not pass the Art Education department Writing Proficiency Exam. The exam must be taken and passed with a score of 80% or higher in the first semester of enrollment and it does not fulfill any credit requirements for the MA. If a student must take AEDU 509, his/her semester will include a total of 14 credits.

^{**} AEDU 695 Graduate Project/Thesis may be taken as a six-credit block or in two 3-credit blocks. To remain in good standing while the thesis is "in-progress," students must register for the thesis continuation fee for each semester they are not enrolled in coursework. Students must be registered for the semester in which they defend their thesis, and until the thesis is completed and bound copies are submitted to the Art Education Department.

^{***} These courses are taught completely online.

Visual Arts

Master of Arts in Teaching

Barbara Suplee

bsuplee@uarts.edu Chairperson, Director 215-717-6053

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and liberal arts study in a 42-credit program that may be completed in three full semesters or two semesters and two summers.

MAT candidates must successfully complete the Instructional I PRAXIS tests by the end of their first semester. Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete all the required PRAXIS tests with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of 45 credits in studio and 12 credits in art history with a "B" or better cumulative average. They must have completed six credits of college-level math, three credits of college-level English composition and three credits of British or American literature prior to formal admission to the professional education program.

Applicants must also have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 16 corequisite credits may be completed concurrently with the degree and applied to elective requirements.

Corequisites:

- · Coursework in painting, drawing, ceramics, and printmaking
- Three upper-division credits in a 3-D studio area, if a 2-D studio major for bachelor's degree
- Three upper-division credits in a 2-D studio area, if a 3-D studio major for bachelor's degree
- Introduction to computers, including graphic applications (required competency); minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th century art, one course in non-Western art
- · Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GRAD 651)
- · Aesthetics (may be satisfied by AEDU 543)
- Art Criticism (may be satisfied by AEDU 543)
- Speech or Acting (may be satisfied by AEDU 200 Presentation Skills)
- · Six credits college-level math (prior to entry into the MAT program)
- Three credits college-level English composition (prior to entry into the MAT program)
- Three credits college-level British or American literature (prior to entry into the MAT program)
- AEDU 201 Introduction to Visual Arts Education

Visual Arts Master of Arts in Teaching 42 credits

Fall		C	redits
AEDU	509*	Professional Writing Intensive	2.0
AEDU	501**	Creative & Cognitive Development	3.0
AEDU	533+	Art & Inclusionary Education	3.0
AEDU	541+	Program Design and Methods:	
		Elementary	3.0
AEDU 6	606	Research in Education	3.0
		Electives	3.0
		Fall Total	15.0
Spring			
AEDU	602***	History of Ideas in	Art and
		Museum Education	3.0
AEDU	542+	Program Design and Methods:	
		Middle & Secondary	3.0
AEDU	560+	Saturday Practicum	3.0
		Technology Elective	3.0
		Electives	3.0
		Spring Total	15.0*

The Instructional I PRAXIS tests must be successfully completed by the end of the first full-time semester.

otal Cred	lits		42.0
		Fall Total	12.0
AEDU	562++	Student Teaching: Secondary	4.0
AEDU	565	Student Teaching: Seminar	1.0
AEDU	561++	Student Teaching: Elementary	4.0
AEDU	503	The Art of Teaching	3.0

Note: Courses to satisfy requirements for the MAT are offered at varying times, allowing graduate students' programs to be customized to their needs.

* AEDU 509 is required of all students who do not pass the Art Education Department Writing Proficiency Exam with a score of 80% or higher. It must be taken and passed in the first semester of full-time enrollment, and it does not fulfill any credit requirements for the MAT program. (See course description for additional information.) Those who score below 70 percent on the Professional Writing Proficiency Exam after completing the Professional Writing course may not continue in the MAT program. Students enrolled in AEDU 509 must either pay a per-credit charge for all credits exceeding the 18-credit allottment, or must delay two credits of electives to a future semester. Students who have successfully taken the Instructional I Praxis Tests, Reading and Writing, prior to entry into the MAT program are exempt from the department's Writing Proficiency Exam and AEDU 509 Professional Writing Intensive.

^{**} May be taken during either the summer or fall semester.

^{***} May be taken during either the summer or spring semester.

⁺These courses have a required field placement, and may be taken in either the fall or spring semester.

⁺⁺ The two field placements may be taken over two semesters. If this option is elected, the full 15-week seminar that accompanies the field placement must be taken in both semesters.

Book Arts/Printmaking

Master of Fine Arts

Susan Viguers

sviguers@uarts.edu Director 215-717-6270

The MFA Program in Book Arts/Printmaking focuses on the book as a conceptual departure for art making and personal expression. It is a two-year, 60-credit program, to be taken in four full-time semesters. Built upon the University's long tradition of involvement with the book and the printed image, it is open to qualified students with an undergraduate degree in liberal arts, design, photography, printmaking, or fine art.

Students explore the book as an art form that incorporates threedimensional as well as two-dimensional structure, time and sequence, text and image. It embraces both the rich history of the book and the new processes and forms created by digital technology. Its concept of book arts includes fine-press printing and illustrated texts, visual and verbal narratives, and works that push the idea of a book toward expressions as different as sculpture and multimedia.

Important features of the program are its printmaking opportunities, its emphasis on investigating traditional and modern bookbinding, and its encouragement of writing and the use of text. Its situation in an arts university gives the students a unique opportunity to draw on other art areas—photography, graphic design, multimedia, crafts, and sculpture, among others.

The course of study, which is individually tailored to each student's interests and experience, encourages the development of new concepts, while offering proficiency in both traditional and contemporary processes. The core program of bookbinding, offset lithography, and letterpress courses is augmented by investigations into related fields of study in studio arts and colloquia and seminars on art and the book. Courses in the first semester intersect, reflecting the integration of skills and concepts integral to book arts. Through both years, students are encouraged to work on their writing. The second year concentrates on the MFA Thesis Exhibition under the supervision of an advisory committee.

Students frequently choose to use their elective credits for internships in professional laboratories and organizations and are welcome as interns in many prestigious conservation labs.

The MFA Program invites internationally recognized visiting artists and critics to give workshops, exhibit, speak about their work, address issues of entry into the profession, and critique the work of students. Distinguished artists are also frequently invited to produce books or prints in the Borowsky Center for Publication Arts; students are welcome to observe or assist in the printing process.

By the conclusion of the MFA program, the student will have developed the conceptual and technical skills necessary to teach, print, design, publish, curate, work in the fields of book conservation, or open an independent studio or business.

Specialized Facilities

Students have individual workstations where light tables, storage space, book presses, and paper cutters are available. They enjoy full use of the University's well-equipped studios and specialized facilities, including studios for papermaking, non-silver photography, bookbinding, water-based screenprinting, letterpress, intaglio and relief printing, stone and slate lithography, and offset lithography. Stationary vertical and portable book presses, a board shear, tabletop shears, and a guillotine paper cutter are available for bookbinding. Letterpress facilities include five Vandercook proof presses, a photopolymer platemaking system, and over 600 drawers of monotype, foundry, and wood type. Five etching presses and four lithography presses are available for printing. Besides an ATF-Davidson offset press in the lithography pressroom, students have access to the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. An imaging lab houses a darkroom equipped with enlargers, horizontal and vertical copy-cameras. and a state-of-the-art filmsetting system integrated with the University's Macintosh computer labs.

In the graduate Book Arts/Printmaking resource room, students can find book structure models, books, journals, and newsletters relating to book arts and printmaking, and professional materials on book artists, presses, and programs.

Students also have access to many of the University's other extensive facilities, including state-of-the-art computers, galleries, and the Greenfield Library, whose visual art collection (books, periodicals, and sildes) is one of the largest among the nation's visual art schools. Its special collection of artists' books provides a valuable teaching resource.

Academic Requirements

A cumulative GPA of 3.0 is required for good standing and for graduation for graduate students. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The final semester culminates in a MFA Thesis Exhibition. Please refer to CAD Graduate Programs for further information on graduate requirements.

MFA in Book Arts/Printmaking Faculty

James Green

Master Lecturer BFA, Oberlin College M.Ph., Yale University MLS, Columbia University

Lois M. Johnson

Professor
BS.Ed., University of North Dakota
MFA, University of Wisconsin-Madison

Peter Kruty

Master Lecturer
BA, University of Chicago
MLS, MA, University of Alabama

Hedi Kyle

Adjunct Associate Professor
Diploma, Werk-Kunstschule, Wiesbaden, Germany

Carol Moore

Associate Professor BFA, MFA, Tyler School of Art, Temple University

Mary Phelan

Associate Professor BS, College of Saint Rose MA, University of Wisconsin-Madison

Winifred Radolan

Senior Lecturer BS, Moore College of Art

. Patricia M. Smith

Associate Professor BA, Immaculata College MA, Philadelphia College of Art

Lori Spencer

Adjunct Associate Professor BFA, State University of New York, Purchase MFA, The University of the Arts

Susan T. Viguers

Professor
BA, Bryn Mawr College
MA, University of North Carolina at Chapel Hill
Ph.D., Bryn Mawr College

Susan White

Senior Lecturer
BFA, Moore College of Art
MFA, The University of the Arts

Book Arts/Printmaking Master of Fine Arts 60 credits

Year One	!		Credits
Fall			
GRPR	601	Colloquium: Text and Image	1.5
GRPR	611	Book Arts Studio: Color Mark	3.0
GRPR	613*	Book Arts Studio: Letterpress	4.5
GRPR	621	Bookbinding	1.5
GRPR	615*	Book Arts Studio: Offset Lithograph	y 1.5
		Electives	3.0
		Fall Total	15.0
Spring			
GRPR	602	Colloquium: History of the Book	1.5
GRPR	612	Book Arts Studio: Projects	3.0
GRPR	614*	Book Arts Studio: Letterpress	3.0
GRPR	622	Bookbinding	1.5
GRAD	651	University Seminar: Art and	
		Design in Society	3.0
		Electives	3.0
		Spring Total:	15.0
Eiret Vaar	Total		30.0

First Year Total

30.0

Year Two		C	redits
Fall			
GRPR	701	Colloquium: Professional Practices	1.5
GRPR	781	MFA Thesis Studio: Projects Tutorial	3.0
GRPR	783	Thesis Studio	3.0
GRPR	721	Bookbinding	1.5
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
		Electives	3.0
		Fall Total:	15.0
Spring			
GRPR	702	Colloquium: Professional Practices	1.5
GRPR	782	MFA Thesis Studio: Thesis Projects	3.0
GRPR	784	Thesis Studio:	3.0
GRPR	722	Bookbinding	1.5
GRAD	750	University Seminar:	
		Criticism	3.0
		Electives	3.0
		Spring Total:	15.0
Second Ye	ar Total		30.0
		Total Credits	60.0

^{*} These courses may be taken for variable credit.

Ceramics, Painting, or Sculpture

Master of Fine Arts

Low Residency Program

Carol Moore

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These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting, or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the traditional semester format, students enter this three-year program in summer and complete the major portion of their work during three annual eight-week summer residencies of intensive, individually focused studio experience. In addition to exploration in the major, students pursue interdisciplinary investigations in studio topics common to each discipline and address contemporary critical issues and methodology in University graduate seminars.

During the fall and spring semesters, students complete independent studios, writing and research projects, and independent thesis preparations. Regional students maintain contact with studio faculty and present studio work at specific intervals throughout the off-campus semester and at final critiques held at the end of the fall and spring semesters. Non-regional students meet with assigned studio mentors in their geographic region for concurrent periodic and final critiques of in-progress and completed work. Off-campus writing and research projects are completed via mail or email communication with seminar faculty. A final thesis review and exhibition is held following completion of the third summer.

Please note that students enrolled in the Summer MFA program do not qualify for student visas as a result of the structure of the program, and therefore, the programs are unfortunately closed to international students who need a visa in order to attend.

Studios and Facilities

During residence at the University, summer MFA students enjoy access to well-equipped studios and facilities that support work undertaken in each discipline. These include: dedicated painting studios, three major gas kilns with 90, 40, and 30 cubic foot capacity, numerous electric kilns, wood and metal shops, carving studios, a forge, and foundry. Students are expected to locate off-campus studio space for work undertaken during the fall and spring independent studio semesters. In addition, students have access to the University's extensive facilities that include the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art academic computing laboratories: numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the city of Philadelphia. The cultural resources of New York and Washington, D.C., are only hours away.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and noted visiting artists and critics who are invited to participate in the program each summer.

Recent visiting artists and critics have included: Siah Armajani, Barry Bartlett, Jose Bedia, Paul Bloodgood, Tom Butter, William Daley, Arthur Danto, Heidi Fasnacht, Sharon Horvath, Komar and Melamid, Janet Koplos, Sean Landers, Winifred Lutz, Dominique Nahas, Thomas Nozkowski, Lisa Orr, Sheila Pepe, Howardena Pindell, Elaine Reichek, Dario Robleto, Kathy Rose, Annabeth Rosen, Sandy Skoglund, Robert Storr, Stephen Tanis, George Trakas, Ursula Von Rydingsvard, and Leslie Wayne.

Summer MFA candidates are expected to follow the curriculum as structured in order to complete the program within three years and present a final thesis exhibition following the completion of the third summer.

MFA in Ceramics, Painting, or Sculpture Faculty

Gerard Brown

Senior Lecturer BFA, Boston University MFA, School of the Art Institute of Chicago

Tom Csaszar

Senior Lecturer BFA, University of Pennsylvania

Sumi Maeshsima

Lecturer BFA, Parsons School of Design MFA, The University of the Arts

Carol Moore

Associate Professor BFA, MFA, Tyler School of Art, Temple University

Eileen Neff

Adjunct Professor BA, Temple University BFA, Philadelphia College of Art MFA, Tyler School of Art, Temple University

Gerald Nichols

Professor Diploma, Cleveland Institute of Art MFA, University of Pennsylvania

Robin Rice

Adjunct Associate Professor BFA, Ohio Wesleyan University MA, University of Missouri

Jennie Shanker

Lecturer BFA, MAT, The University of the Arts MFA, Yale University

Patricia Stewart

Adjunct Associate Professor BA, University of Pennsylvania

Ceramics, Painting, or Sculpture

Year One	!		Credits
Summer	1		
GRXX	611	Major Studio in Ceramics,	
		Painting, or Sculpture	6.0
GRFA	613	Graduate Drawing	3.0
Select one	course fro	m the following two:	
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
GRAD	651	University Seminar: Art and	
		Design in Society	3.0
		Summer Total:	12.0
Fall I			
GRFA	611	Independent Studio 1 in Ceramic	S.
	•••	Painting, or Sculpture	3.0
GRFA	621	Independent Writing Project I	1.5
		Fall Total:	4.5
Spring I			
GRFA	612	Independent Studio II in Ceramic	s.
		Painting, or Sculpture	3.0
GRFA	622	Independent Writing Project II	1.5
		Spring Total:	4.5
First Year	Total		21.0
Year Two		×	Credits
Summer	11		
GRXX	611*	Major Studio in Ceramics,	
		Painting, or Sculpture	6.0
		Elective	3.0
Choose on	e of the fo	ollowing two:	
GRAD	650	Structure and Metaphor or	3.0
GRAD	651	University Seminar:	

Year Two)		Credits
Summer	11		
GRXX	611*	Major Studio in Ceramics,	
		Painting, or Sculpture	6.0
		Elective	3.0
Choose or	ne of the fo	ollowing two:	
GRAD	650	Structure and Metaphor or	3.0
GRAD	651	University Seminar:	
		Art and Design in Society	3.0
		Summer Total:	12.0
Fall II			
GRFA	781	Thesis Writing Project 1 in Cera	amics,
		Painting, or Sculpture	1.5
GRFA	783	Painting, or Sculpture Thesis Preparation 1	1.5 3.0
GRFA	783		
GRFA Spring I		Thesis Preparation 1	3.0
		Thesis Preparation 1	3.0
Spring I	1	Thesis Preparation 1 Fall Total:	3.0
Spring I	1	Thesis Preparation 1 Fall Total: Thesis Writing Project II in Cer	3.0 4.5
Spring II GRFA	782	Thesis Preparation 1 Fall Total: Thesis Writing Project II in Cer Painting, or Sculpture	3.0 4.5 ramics,

Year Three			Credits
Summer	Ш		
GRXX	711	Major Studio in Ceramics,	
		Painting, or Sculpture	6.0
GRFA	740	Professional Practices	3.0
GRAD	750	University Seminar: Criticism	3.0
		Summer Total:	12.0
Fall III			
GRFA	785	Thesis Exhibition	6.0
		Fall Total:	6.0
Third Year	r Total		18.0
		Total Credits	60.0

Note: Prefixes (GRXX) for the major studio courses reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC).

^{*}Recommended electives include but are not limited to:

GRFA	614	Studio Topic
AEDU	602	History of Ideas in Art and Museum Education
LAAH	831	American Art Since 1945
LAAH	832	European Art Since 1945
LAAH	970	Major Artists

Industrial Design

Master of Industrial Design

lamer Hunt

jhunt@uarts.edu Director 215-717-6253

The Master's Program in Industrial Design is a graduate laboratory for postindustrial design. Students and faculty are actively exploring how to design for new social conditions in which behavioral, material, technological, and natural landscapes are shifting. We are committed to developing new models of design practice that are multidisciplinary, collaborative, and team-based. We stress process, with an emphasis on research, conceptualization, communication, and appropriate formgiving.

The program itself is a two-year, 60-credit curriculum consisting of studio, methods, and seminar courses. The curriculum is project-based, which means that each semester, course content is integrated around studio-based projects. Projects range from the development of new urban industries to incubating independent publishing labels for hard and soft design. By providing research proposals, future studies, and case studies, we are promoting a new, more proactive role for design education.

Because design is a collaborative profession, most studio projects will be team-based. During the first and third semesters of study, first-year students will work with second-year students in a shared studio. Semester two is more individually oriented. The final semester of the two-year program is devoted to a master's thesis in which the candidate will work more independently with a group of internal faculty and/or outside professionals to develop a thesis project that must advance the candidate's chosen field of study.

Like the program itself, the faculty represent a wide range of approaches to the practice of design. This means that students have access to currently practicing design professionals with backgrounds in fields ranging from architecture, graphic design, cultural anthropology, and psychology to industrial, systems and environmental design. The Industrial Design Department thus offers a unique core faculty group who share a common philosophy and commitment to the design process. We are an interdisciplinary program, so we welcome applicants from diverse fields such as the fine arts, architecture, sociology, law, business, engineering, and information technologies. What unites the students is their enthusiasm for design and material culture, as well as an interest in the social impact of design on our society. All candidates must hold a bachelor's degree (or equivalent). In addition, in order to be accepted at the graduate level, all qualified applicants must demonstrate some form of professional involvement in a design-related field. Each candidate is then carefully selected to assure a comprehensive balance of disciplines in the program.

Specialized Facilities

In the graduate design studio, each student is provided with an Apple computer for his/her desktop, access to the University network and the Internet, and a powerful suite of software; there are Windows NT machines as well for advanced 3-D modeling. The department also provides access to digital cameras and projectors for process documentation and presentation.

Students in the MID program have access to an Envisiontec Perfactory 3D printer. The printer automatically constructs physical models made of methacrylate (a plactis material) from digital CAD models. The Perfactory prints single objects as large as 7.5 x 6 x 9 and

larger objects may be built in sections. The plastic may be used as the final product, or it may be painted, combined with other materials, transformed into other materials using molding and casting techniques, or transformed into metal through investment casting or electroforming.

Master of Industrial Design Faculty

David Comberg

Adjunct Professor BFA, Massachusetts College of Art MFA, Yale School of Art

Douglas Fanning

Adjunct Associate Professor BS, University of Maryland MArch, Columbia University

Anthony Guido

Associate Professor BSID, The Ohio State University

lamer Hunt

Director MID, Associate Professor BA, Brown University Ph.D., Rice University

Ionas Milder

Associate Professor
BID, Fachhochschule fuer Gestaltung, Germany
Design Diploma (MID), Hochschule der Kuenste,
Berlin, Germany

Slavko Milekic

Associate Professor
MSc, MD, Belgrade University, Yngoslavia
Ph.D., University of Connecticut

Barent Roth

Adjunct Assistant Professor BSID, University of Illinois MID, The University of the Arts

Industrial Design Master of Industrial Design 60 credits

Year One			Credits
Fall			
GRID	611	ID Seminar: Concepts and Contexts	3.0
GRID	601	Advanced Design Studio	6.0
GRID	621	Advanced Design Methods	3.0
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
		Fall Total	15.0
Spring			
GRID	701	Advanced Project Tutorial I	6.0
GRID	622	Human Factors: Interactivity	3.0
GRAD	651	University Seminar:	
		Art and Design in Society	3.0
		Elective	3.0
		Spring Total	15.0
First Year	Total		30.0
Year Two			
Fall			
GRID	711	ID Seminar:	
		Professional Development	3.0
GRID	602	Advanced Design Studio	6.0
GRID	623	Advanced Computing Applications	3.0
		Elective	3.0
		Fall Total	15.0
Spring			
GRID	702	Advanced Project Tutorial II	6.0
GRID	780	Master's Thesis Documentation	6.0
		Elective	3.0
		Spring Total	15.0
Second Ye	ar Total		30.0
		Total Credits	60.0

In addition to required courses, students take elective courses that enable them to pursue their specific interest, as well as overcome deficiencies in their design preparation. In certain cases, particularly for applicants from non-design undergraduate programs, it is necessary to complete specific courses in industrial design. These courses are selected from appropriate undergraduate courses and may not apply towards degree requirements.

Museum Studies

Polly McKenna-Cress

pmckennacress@uarts.edu Chairperson 215-717-6328

The Museum Studies Department provides students with the skills and knowledge necessary to promote and enhance the relationship between museums and the public. In all three graduate museum programs, students take core courses addressing the character of museums, the nature of museum audiences, current museum practice, and the theory underlying museum practice.

Lecture courses, seminars, and studio courses allow students to understand the demands of museum practice, to understand past and current issues in the profession, to address the future needs of museums, to meet and talk with professionals in the field, and to acquire hands-on skills in the many areas of museum practice.

Students specialize in the areas of museum exhibition or museum education, or pursue a more general course of study focusing on the interface between the museum and the public. Most museum studies courses are open to all museum studies majors, and some are open to students from other departments who are interested in museum practice and professions. A wide range of concepts, experiences, and approaches are encountered, including hands-on visitor studies and on-site internships and practicums; computer skills are developed for use in design, publication, museum record-keeping, interactive museum media, and museum outreach via the Web.

Museum Studies graduates find career opportunities as museum educators, creators of museum exhibitions, museum digital media specialists, program specialists, and in the ranks of museum administration dealing with the public: directorships, collections management and display, public relations, development, and related activities in museums, historic sites, zoos, aquariums, botanic gardens, and specialist consultancies.

Museum Studies Faculty

Jane Bedno

Professor Emerita
BA, Roosevelt University
JD, College of William and Mary

Allegra Burnette

Senior Lecturer
BA, Dartmouth College
MFA, The University of the Arts

Susan Clarke-Plumb

Senior Lecturer
BA, Mary Washington College, The University of Virginia
M.Ed., Pennsylvania State University
M.Ed., Harvard University
Ph.D., Pennsylvania State University

Richard Cress

Senior Lecturer BFA, Virginia Commonwealth University

Tom Csaszar

Senior Lecturer BFA, University of Pennsylvania

Alice A. Dommert

Senior Lecturer
BS, Architecture, Louisiana State University
MFA, The University of the Arts

Anne El-Omami

Associate Professor BFA, BA, University of Nebraska, Lincoln MA, University of Nebraska

Laura Foster

Master Lecturer
BA, Barnard College of Columbia University
JD, University of Baltimore School of Law

Aaron Goldblatt

Senior Lecturer
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

Brian Hahnlen

Lecturer BS, MS, Penn State University

Jamer Hunt

Assistant Professor BA, Brown University Ph.D., Rice University

Janet Kamien

Senior Lecturer BFA, Boston University MED, MFA, Lesley University

Polly McKenna-Cress

Associate Professor BFA, Rhode Island School of Design MFA, The University of the Arts

Jay Miller

Senior Lecturer BFA, Central Missouri State University MFA, University of the Arts

Carol Moore

Associate Professor BFA, MFA, Tyler School of Art. Temple University

Amy Phillips-Iversen

Lecturer
BS. Towson State University
MA, University of the Arts

William Plant

Lecturer
BA, College of the Atlantic
MFA, The University of the Arts

Keith Ragone

Master Lecturer BFA, Pennsylvania Academy of Fine Arts MFA, School of Visual Arts

Mark Shephard

Adjunct Professor
BArch, Cornell University
MFA, Hunter College, City University of New York
MSAAD, Columbia University

Portia Hamilton Sperr

Adjunct Associate Professor
Diploma in Pedagogy, Assoc. Montessori International
BA, Barnard College

Beth A. Twiss-Garrity

Associate Professor BA, Penn State University MA, University of Delaware

Sheri Watson

Senior Lecturer
BS, Penn State University
MA, Drexel University

Mira Zergani

Lecturer BA, Temple University

Museum Communication

Master of Arts

Beth A. Twiss-Garrity

Director 215-717-6640

The MA in Museum Communication is a course of study in the contemporary theory and practice of museum work. Museum professionals seeking a graduate degree in museum studies for professional advancement, and museum volunteers who seek professional credentials to make the transition into professional museum work can acquire the skills, knowledge, and practical training in dealing with the public sector, with responsibilities that include museum publications, public relations, membership, development, record-keeping, outreach activities including Internet presence, and visitor services.

Organized within the traditional academic semester framework, with some short, intensive one- and two-week-long sessions during the winter and summer academic breaks, and annual international museum issues seminars, the Department of Museum Studies prepares those who seek careers as collections managers, exhibition developers, educators, and media and public affairs specialists. International museum professionals may further their careers through the acquisition of academic credentials and through a broader perspective and knowledge of current museum practices acquired in courses, seminars, special museum placements, internships, and a thesis. Course content and design, which bridge the academic and the professional, recognize the growing need for specialized museum training and preferences in a competitive job market for those with both graduate degrees and museum studies training. Graduates work in museums of anthropology, archaeology, fine art, history, natural history, science centers, zoos, arboretums, and national parks. Others find employment in government agencies, historical societies, historic sites and houses, and with private and corporate collections and foundations.

Full-time MA students undertake a three-semester academic course of study, and a 12-week (240-hour) internship placement. Those students studying for the MA in Museum Communication conclude their degree program through the submission of a written thesis, thesis defense, and examination.

During each 15-week semester, students participate in lectures, seminars, workshops, and study visits to appropriate museums, historic sites, galleries, and government cultural agencies. All courses in the department welcome visiting scholars and museum professionals to give lectures and hold discussion groups on aspects of museum practice.

The department of Electronic Media, the Master of Industrial Design program, and the College of Media and Communication contribute to the graduate student's education through interdepartmental coursework, workshops, seminars, and interdisciplinary special projects.

Applicants to the Master of Arts in Museum Communication should possess a BFA, BA, or BS degree, demonstrated work experience in the museum field or in related institutions/consultancies, or discipline-based training, and the intention of utilizing this specialized training in a museum context, and basic word processing and Internet research skills.

Museum Communication Master of Arts 45 credits

Year One			Credits
Fall			
MSEM	601	Museum Seminar: The Museum	3.0
MSEM	603	The Museum Audience	3.0
MSEM	600	Museology	3.0
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
		Elective*	3.0
		Fall Total	15.0
Spring			
MSEM	702	Issues in Museums Seminar	3.0
MSEM	780	Thesis Research	3.0
MSEM	781	Thesis Development	1.5
		Elective*	3.0
		Elective*	3.0
GRAD	651	University Seminar:	
		Art and Design in Society	3.0
		Spring Total	16.5
First Year	Total		33.0
Year Two			
Summer			
MSEM	795	Museum Internship	3.0
		Summer Total	3.0
Fall			
MSEM	641	Museum Governance: Legal Issue	es,
		Ethics in Museums	3.0
MSEM	782	Thesis Development	1.5
		Elective*	3.0
		Elective*	3.0
		Fall Total	10.5
Second Ye	ar Total		13.5
		Total Credits	45.0

^{*} Nine credit hours of electives must be in Museum Studies.

Museum Education

Master of Arts

Anne El-Omami

aelomami@uarts.edu Director 215-717-6051 or 717-6050

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum.

Applicants should have had a core of at least 40 credits in the arts, and/or liberal arts. This degree is an appropriate option for those with a strong commitment to providing educational programming within a museum context or alternative site, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively in the classroom.

The role of museums is changing to meet audience demands, including expectations for more relevant and accessible public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and methodology embrace the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations, and prepares educators to function within the changing context of contemporary schools, museums, and related institutions. The MA in Museum Education may be completed in two semesters and a summer or in three semesters.

The Museum Studies core may be taken separately or in conjunction with the Master of Arts in Teaching in the Visual Arts, or the MFA in Museum Exhibition Planning and Design.

Museum Education Master of Arts 36 credits

Year One		c	redits
Fall			
AEDU	606	Research in Education:	
		Methods and Trends	3.0
GRAD	650	University Seminar:	
		Structure and Metaphor	3.0
AEDU	501	Creative and Cognitive Development	3.0
MSEM	630	Museum Education Practicum	3.0
MSEM	603	The Museum Audience	3.0
MSEM	695	Museum Education Internship	3.0
		Faft Total	18.0
pring			
MSEM	621	Media for Museum Communication	3.0
MSEM	631	Educational Programming for	
		Museums and Alternative Sites	3.0
MSEM	690	Graduate Museum Project	3.0
MSEM	695	Museum Education	
		Internship	3.0
Thoose or	e of the f	ollowing two:	
MSEM	601	Museum Seminar: The Museum	3.0
MSEM	600	Museology	3.0
GRAD	651	University Seminar:	
		Art and Design in Society	3.0
		Spring Total	18.0
Fotal Cred	lits		36.0

Additional elective courses are encouraged in interactive media, multicultural learning arts, design for interdisciplinary learning, history of ideas in art and museum education.

Museum Exhibition Planning and Design

Master of Fine Arts

Polly McKenna-Cress

pmckennacress@uarts.edu Director 215-717-6328

Recognized formally by the American Association of Museums since 1981, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60-credit Master of Fine Arts degree that prepares students for professional careers in the development and design of exhibits for museums and other interpretive centers, focusing on methods of presentation for collections, while exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the University faculty offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits and educational presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation, and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education, and management, and students make formal visits to design departments, production shops, galleries, exhibits, and programs in numerous museums, service providers, and consultancies in Philadelphia, the Mid-Atlantic Region, Washington, D.C., and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design, and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses to develop the necessary background in design. Students from non-design, non-art backgrounds are also encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, and practical exposure to actual exhibition development practice in museums and museum consultancies. Activities during the final semester are focused primarily on thesis development and completion.

Specialized Facilities

The graduate studios in Museum Exhibition Planning and Design have courses in Computer-Aided Design in the Academic Computing laboratories that are equipped computer centers for drafting, rendering, desktop publishing, computer-aided graphic design, multimedia, and illustration. Students receive some installation experience through the University galleries and regional institutions.

Museum Exhibition Planning and Design

Master of Fine Arts 60 credits

Year One			Credits
Fall			
MSEM	601	Museum Seminar: The Museum	3.0
MSEM	610	Museum Exhibition Design Studio	6.0
MSEM	614	Museum Graphics	1.5
MSEM	616	Exhibition Materials and Methods	1.5
		Elective	3.0
		Fall Total	15.0
Spring			
MSEM	602	Museum Seminar: The Exhibition	3.0
MSEM	611	Museum Exhibition Design Studio	6.0
MSEM	615	Museum Lighting and Color	1.5
MSEM	617	Exhibition Materials and Methods	1.5
GRAD	651	University Seminar:	
		Art and Design in Society	3.0
		Spring Total	15.0
First Year	Fotal	·	30.0
Year Two			Credits
Year Two Summer			Credits
	795*	Museum Internship	Credits 3.0
Summer	795*		
Summer MSEM	795*	Museum Internship	3.0
Summer	795* 711	Museum Internship Summer Total	3.0
Summer MSEM Fall		Museum Internship	3.0
Summer MSEM Fall MSEM	711	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience	3.0 3.0 6.0
Summer MSEM Fall MSEM MSEM	711 603	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development	3.0 3.0 6.0 3.0
Summer MSEM Fall MSEM MSEM MSEM	711 603 781	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience	3.0 3.0 6.0 3.0
Summer MSEM Fall MSEM MSEM MSEM	711 603 781	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar:	3.0 3.0 6.0 3.0 3.0
Summer MSEM Fall MSEM MSEM MSEM	711 603 781	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor	3.0 3.0 6.0 3.0 3.0 3.0
Summer MSEM Fall MSEM MSEM MSEM GRAD	711 603 781	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor	3.0 3.0 6.0 3.0 3.0 3.0
Summer MSEM Fall MSEM MSEM MSEM GRAD	711 603 781 650	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor Fall Total	3.0 3.0 6.0 3.0 3.0 3.0
Summer MSEM Fall MSEM MSEM MSEM GRAD Spring MSEM	711 603 781 650	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor Fall Total Media for Museum Communication	3.0 3.0 6.0 3.0 3.0 3.0 15.0
Fall MSEM MSEM MSEM MSEM GRAD Spring MSEM MSEM MSEM MSEM	711 603 781 650	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor Fall Total Media for Museum Communication Thesis Development	3.0 3.0 6.0 3.0 3.0 3.0 15.0
Fall MSEM MSEM MSEM MSEM GRAD Spring MSEM MSEM MSEM MSEM	711 603 781 650	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor Fall Total Media for Museum Communication Thesis Development University Seminar: Criticism	3.0 3.0 3.0 3.0 3.0 3.0 15.0
Fall MSEM MSEM MSEM MSEM GRAD Spring MSEM MSEM MSEM MSEM	711 603 781 650 621 782 750	Museum Internship Summer Total Museum Exhibition Design Studio The Museum Audience Thesis Development University Seminar: Structure and Metaphor Fall Total Media for Museum Communication Thesis Development University Seminar: Criticism Elective	3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0 3.0

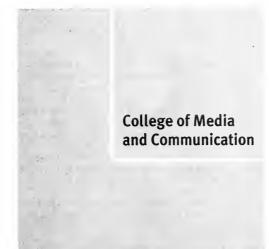
^{*} Students with at least six months of direct exhibition-related experience in a museum, equivalent institution, or a museum consultancy may substitute one three-hour elective for the internship requirement.

Graduate Seminars

The graduate seminar serves as a lively, interdisciplinary forum that brings together students engaged in discreet graduate programs to examine relationships between contemporary visual culture and historic ideas about art and design. Recognizing Philadelphia as a setting and laboratory for the development of collaborative projects and career initiatives, students in the seminar can discuss and apply ideas being explored in their own fields of study in order to identify and cultivate connections between and beyond their respective areas of study.

In practice, graduate seminar study emphasizes the development of writing, research, and critical skills to aid students in the communication and documentation of their work and ideas — both in the major, as it pertains to their specific explorations, and in the wider contemporary context of art and design issues. The seminar experience offers students the opportunity to develop presentation skills by maximizing the use of multimedia applications for presentations of their research results.

Each graduate program in The College of Art and Design offers a selection of seminars designed to inform the direction of the major curriculum. Seminar course listings. Structure and Metaphor, Art and Society, and Criticism are described in the course descriptions, and are listed as part of each graduate program's curriculum.



Undergraduate and Graduate Course Catalog 2005 • 2006





College of Media and Communication

Neil Kleinman

nkleinman@uarts.edu Dean 215-717-6590

Barbara Spodobalski

bspodobalski@uarts.edu Assistant to the Dean 215-717-6024

The College of Media and Communication has approval of the Commonwealth of Pennsylvania to grant Bachelor of Fine Arts and Bachelor of Science degrees as part of The University of the Arts.

The newest of The University's three colleges, the College of Media and Communication provides a crossroads for students interested in performing and visual arts, writing and narrative, new media, new technology, and interactivity. In small classes, students take advantage of an extremely close and supportive atmosphere, and the opportunity to shape an education that is highly individualized and able to reflect their goals and interests.

Programs of Study

The College of Media and Communication is dedicated to the integration of art, technology, and communication. In recognition of the new artistic opportunities that have recently emerged and of the importance of technology in many areas of communication, programs in the College of Media and Communication are characterized by their reliance on text, their use of appropriate technologies, and their commitment to collaboration and other strategies that take advantage of individual expertise and vision placed in a cooperative setting.

A distinctive aspect of the programs in the College is their multidisciplinary nature. Specialized courses that are unique and essential to the field are augmented by major courses drawn from various programs throughout the University, and students are encouraged to explore The University's vast artistic and academic offerings through electives and minor courses of study.

The programs offered in the College are:

- · BS in Communication
- BS in Communication
- · BFA in Multimedia
- · BFA in Writing for Film and Television

Each program is designed as a rigorous sequential course of study, balancing major requirements with electives and a 42-credit liberal arts core. As a result, each program promotes an education that is broad and deep, as well as being practical and richly theoretical. Students graduate knowing both how to make ideas using a diverse set of media while also learning to think about what they are making and why.

To extend their education, CMAC students may also develop specialized competencies by taking minors in a number of new areas:

- · Documentary Video
- E-Music
- E-Publishing
- Game Design
- odine Design
- · Information Architecture
- Multimedia
- · Narrative Video
- · Screenwriting

- · Strategic Advertising
- Web Design
- Web Drama

These minors have been designed to complement the College's majors and have been developed with an eye both to new forms of creative expression and the new careers that have emerged as a result of the Internet and the growth of new media.

CMAC Opportunities

The faculty, programs of study, and facilities of the College all support a broad range of interests – from brilding commercial websites to creating multimedia fine art; from creating strategic ad campaigns to writing news for the Internet, to writing scripts for motion pictures and television programs. The College also offers opportunities outside the classroom to explore and create – from webzines, to web-based radio, to web television.

There are a number of clubs and publications – student run – that provide students with a variety of opportunities to express themselves, make their ideas public, create new audiences, and experiment with the media.

- UArtsRadio, powered by CMAC, is an evolving, student-run online streaming-audio vehicle. Located in the College, the UArts Radio studio features a dedicated server and state-of the-art equipment. Although housed in the College, UArtsRadio involves students throughout The University.
- Schwamag.com, "turning e-publishing on its head," is the webzine
 and the print annual sponsored by the Communication Department
 of the College of Media and Communication but open to the entire
 university community. It "reports" on The University and the city,
 on art and culture, and on life as lived by UArts students.
- Broadst., The University's publication of commentary, has as its mission to give a voice to students and to create a forum for discussion and debate.
- One Noise, a literary magazine, is sponsored by the College's department of Writing for Film and Television but is student run and publishes work in prose, poetry and other genres drawn from across The University community.
- Positive Minds, a group of students committed to the community, works in the Philadelphia schools and reads with, tutors, mentors and supports children there, giving meaning to the African proverb "It takes a village to raise a child."
- Media Literacy Club, an outreach organization supported by the Communication Department, allows students to share their media literacy skills with public high schools around the city.

In addition to these clubs and organizations, the College sponsors Wednesday Night Screenings and lectures and "Friday Nite at the Movies" – programs that bring students and faculty together to talk about the media and movies.

Special Facilities & Resources

The College of Media and Communication is housed in the recently renovated Terra Building where students and faculty have access to excellent facilities and equipment.

Production Studio

The College houses a multifunctional production studio available for use by students in the College's video, audio, advertising, and journalism classes. The studio offers students a flexibly designed space in which to produce documentary television features, educational video and films, news features, corporate media, and television commercials. Associated with it is a sound studio that also serves as the center for the Communication Department's web radio, web TV, and webzine.

Digital Labs and Editing Rooms

Students in Communication use a digital lab with a range of state- ofthe-art audio and video systems, pre- and post-production equipment, PC. Mac, and Unix systems, and a complete spectrum of audio, video, and Web software used to create films, videos, advertising campaigns, and Web dramas. In addition, there is a logging and dubbing studio, as well as several private editing suites available to students who need a quiet place and long blocks of uninterrupted time to edit their work.

Multimedia Studios and Labs

The College's multimedia studios provide students with the most advanced multimedia equipment in the region. The cross-platform production environment spans Macintosh, PC, and Unix-based operating systems. A MAVIO station (Mobile Audio-Visual Input/Output) allows users to input analog and digital information and to output digital and analog information as well. These studios are equipped with industry-standard software from which students can create illustrations, scan images, record sounds, digitize video, and create CD-ROMs. Students in the Multimedia Program use these labs to work on video games, animations, Web narratives, interactive websites, and digital videos.

MIDI Studio

The College features a MIDI Studio (Musical Instrument Digital Interface), which is used by students in multimedia and e-music to create electronic and experimental music for documentary and narrative film and video, Web drama, and games.

Equipment Room

The College's Equipment Room offers CMAC students the opportunity to borrow the most current portable video, audio, and photographic equipment for off-campus production. The equipment includes digital video and still cameras, DAT and Minidisk audio recorders, Lowell location lighting kits, and an array of microphones, field monitors, and accessories.

Galleries

There are a number of galleries and display areas throughout the College that are highly flexible, equipped with professional lighting, and supported by multimedia equipment for the display of work in all media. There are periodic shows of student documentaries, final projects and works-in-progress developed by students as part of their classes or independent study, as well as shows of work by faculty and distinguished outsiders.

Special Resources

To provide its students with experience in publishing new media, the College sponsors a student-run webzine, a web radio, and web TV site, hosts a number of student- and alumni-produced websites, and supports student-developed videos, games, and interactive projects.

New Media Center Chris Garvin

Director

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The University of the Arts is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education. The University of the Arts is one of the few art schools worldwide to be welcomed into this organization, whose members include New York University, Cornell, MIT, and UCLA.

The University of the Arts' New Media Center (NMC) is a state-ofthe-art digital laboratory that provides Internet access and permits the integration of text, graphics, imagery, animation, music, and sound. While the entire University community uses these labs, the NMC is the primary classroom for students in the College's Multimedia Program.

CMAC Minors

The College of Media and Communication offers minors that enable a student to focus on a specific discipline through organized electives. Open to majors throughout the University, CMAC minors have been designed to complement a major course of study so that students can develop cross-disciplinary skills and applications, to support interdisciplinary collaboration, and to add skills and experiences that enrich a student's capabilities in a variety of career and creative fields. Each minor has a coordinator/advisor, but students are expected to work with their major advisors so that a minor does not conflict with the courses required by their major.

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental porttolio review.
- 2. An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
 - 6. The requirements of the minor must be completed prior to graduation.
- 7. A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
 - 8. Minors are available only to undergraduate students.

Documentary Video Minor

The minor in documentary video provides instruction in the making of creative non-fiction stories, essays, and informational programs, primarily in video form. It is designed for students who wish to augment their studies in a related field. Through this minor, students learn to document the lives and narratives of people and places, portray historical, political and contemporary events, present information in accessible and stimulating forms, and make persuasive arguments, as well as to learn the skills related to documentary production. Communication majors may not declare a Documentary Video minor.

CMMC	351	History of Documentary	3.0 cr.
CMMC	341	Documentary Production 1	3.0
CMMC	342	Documentary Production II	3.0
		Elective*	3.0
One of the j	following:		
CMMC	103	Sound Communication	3.0
MAFL	311	Synch-Sound for Narrative Film	3.0

^{*}To be determined with minor advisor,

F-Music Minor

The minor in e-music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package, and distribute music by taking advantage of digital technology, and to design electronic instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors. Specific requirements for Music majors can be found in the School of Music section of this catalog.

MUSC	353	History of Rock &	
		Experimental Music	3.0 cr.
MUSC	461	Recording	2.0
MMDI	330	E-Music Thesis Project	3.0
MUNM	131/132	Composition/Non-Majors	2.0
MMDI	405	Innovative Interfaces	3.0
MUNM	123/124	Piano for Non-Majors (1/1)	2.0

E-Publishing Minor

The minor in E-Publishing provides students with skills connected to both the craft and business of writing and publishing online. This minor provides students with an opportunity to strengthen their journalistic and expository writing styles especially as used in electronic media, while also learning the basics of the business of establishing a website, webzine, web radio, or weblog. The skills learned are useful for students who are interested in online publishing as an independent publisher or freelance writer, as well as those who wish to work with online publishing enterprises. Majors in Communication may not declare an E-Publishing minor.

CMMC	331	Digital Journalism I	3.0 cr.
LASS	831	Money Matters: Applied Economics	3.0
CMMC	415	E-Publishing Thesis Project	3.0
		Elective**	3.0
One of the	following:		
MMD1	202	Web Design Studio*	3.0
MMDI	131	Introduction to	
		Interactive Programming	3.0

^{*}Not applicable as minor credit for Multimedia majors.

Game Design Minor

The minor in game design explores the principles that inform games – how they work, how to make them, why they are important, and how they help us understand our world and social interactions. Students learn to construct logical narratives and rules that make possible the creation of an active space in which gaming can take place. Using skills based upon interface and experience design, students program, write, and design interactive games. Upon completing the minor, students will have completed a fully functional prototype of an original game.

MMDI	245	Writing for Games	3.0 cr.
MMDI	354	Game Play	3.0
MMD1	305	Game Design Thesis	3.0
		Elective **	3.0
One of the	followir	ng:	
MMD1	202	Web Design Studio **	3.0
MMD1	212	Game Design Studio *	3.0
MMDI	335	Programming for Games	3.0

^{*}Not applicable as minor credit for Multimedia majors.

^{**}To be determined with minor advisor.

^{*}Not applicable as minor credit for Communication majors.

^{**}To be determined with minor advisor; must be fulfilled with MM 121 for Writing for Film and Television majors.

Information Architecture Minor

The minor in information architecture shows students how designed information creates meaning. Students develop an understanding of user workflow, information design, and interactivity. They learn to create easy-to-use interfaces and information spaces. The program has been created for students interested in developing websites and CD-ROMs, as well as other vehicles whose purpose is to deliver information clearly and efficiently. Majors in Multimedia may not declare a minor in Information Architecture. A portfolio review and interview are required before a student is accepted into the minor.

MMDI	111	Introduction to Interface Design	3.0 cr.
MMDI	150	Information Concepts	3.0
MMDI	202	Web Design Studio	3.0
MMDI	212	Game Design Studio	3.0
MMDI	315	Advanced Interface Seminar	3.0

Multimedia Minor

The minor emphasizes the development of multimedia as an art form, where students work in-depth to develop media-rich, multi-sensorial, interactive experiences. The minor provides skills, concepts, and tools for students interested in multimedia as a creative and expressive art form. Majors in Multimedia may not declare a minor in Multimedia.

MUSC	163	Aural Concepts	3.0 cr.
MMDI	200	Intro. to Multimedia	3.0
MMDl	301	Interactive Studio & Video	3.0
MMDI	302	Multimedia Studio II	3.0
One of the	following:		
MMDI	102	Motion Graphics Studio	3.0
EMDI	110	Computer Concepts	3.0
MMDI	242	Digital Storytelling	3.0

Narrative Video Minor

The minor in Narrative Video explores digital video as a medium for storytelling. It introduces students to various aspects of video production, including scriptwriting, storyboarding, editing, sound design, directing, and producing. Students develop their skills as they advance from scene exercises through a short film to a final year-long project. Majors in Film/Digital Video may not declare a minor in Narrative Video.

WRJT	220	Writing for Film [∞] 3	.0 cr.
CMMC	311	Narrative Video Production Workshop	3.0
MAFL	401	Senior Cinema Production I	3.0
MAFL	402	Senior Cinema Production II	3.0
One of the j	following:		
CMMC	103	Sound Communication**	3.0
MAFL	311	Sync-Sound for Narrative Film**	3.0

^{*}Not applicable as minor credit for Writing for Film and Television majors. A production, film studies, or Liberal Arts film-related elective is taken instead, and is to be determined with minor adviser.

Recommended electives for Communication and Writing for Film and Television majors include: CMMC 341 Documentary Media Production I; MAFL 460 Professional Practices in Film/Video; MACR 443 Time: A Multidisciplinary Seminar; WRIT 212 Screenwriting II; WRIT 225 Interactive Writing; WRIT 261 Arts of the Media; WRIT 241 Acting and Directing for Writers.

Screenwriting Minor

The minor in Screenwriting provides instruction and applied experience in the craft of scriptwriting for motion pictures and episodic television. Topics include story structure, character, plot, beats, dramatic conflict, dialogue, and industry script formats. Students advance from scene exercises through short scripts to major, professional-length portfolio pieces. Majors in Writing for Film & Television may not declare a screenwriting minor.

WKII	212	Screenwriting II	3.0 cr.
WRIT	220	Writing for Film	3.0
WRIT	241	Screenplay Analysis	3.0
One of the	followir	ng sequences:	
WRIT	311	Adv. Screenwriting I	3.0
WRIT	312	Adv. Screenwriting II	3.0
or			
WRIT	327	Episodic TV Writing I	3.0
WRIT	328	Episodic TV Writing II	3.0

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^{**}Not applicable as minor credit for Communication majors. A production, film studies, or Liberal Arts film-related elective is taken instead, and is to be determined with minor advisor.

Strategic Advertising Minor

The minor in Advertising Strategy provides instruction in strategic thinking and creative execution required to design advertisements and ad campaigns in multiple formats (print, audio, video, and interactive). This minor offers tools and concepts to students interested in marketing and promoting any product, service, or artistic activity. It broadens the career options of students in any of the media and communication disciplines, and prepares them to work in both the profit and not-for-profit sectors of the media and communication industries. Communication majors may not declare a strategic advertising minor.

CMMC 221 CMMC 321 CMMC 322	Creative Concepts 1 Advertising Strategy Creative Concepts II Elective***	3.0 cr. 3.0 3.0 3.0 3.0
One of the followin CMMC 204 CMMC 324	y: Writing for Media* Introduction to Public Relations**	3.0 3.0

^{*}Not applicable as minor credit for Multimedia majors.

Web Design Minor

The minor in web design provides skills, concepts, and tools for students interested in web design as a creative medium of expression, as a form of communication, or as a profession. The skills learned enhance the preparedness of students wishing to enter the design, communication, and media industries. Fine artists interested in the role that Internet-based technologies and interactivity play in their work will also find this minor to be broadening. Multimedia majors may not declare a web design minor.

MMDI	111	Introduction to Interface Design	3.0 cr.
MMDI	301	Interactive Sound & Video	3.0
One of the	following:		
MMDI	101	Visual Communication Studio	3.0
MMDI	102	Motion Graphics Studio	3.0
Two of the	following:		
MMDI	202	Web Design Studio	3.0
MMDI	212	Game Design Studio	3.0
MMDI	315	Advanced Interface Seminar	3.0

Web Drama Minor

The minor in Web Drama allows students to learn and apply dramatic storytelling techniques to the web. It focuses on the fundamentals of scriptwriting and interactivity, the acquisition of basic video and animation techniques, and the overall adaptation of these elements to the Internet. The minor allows students to combine the principles necessary to write for television, film, or video with those of interactivity required for web production. Upon completion of this minor, students will have written and produced a dramatic story that is suitable for web distribution.

WRIT	225	Interactive Writing I	3.0 cr.
WRIT	226	Interactive Writing II	3.0
WRIT	360	Web Drama Studio	3.0
One of the	following:		
WRIT	220	Writing for Film*	3.0
MMD1	202	Web Design Studio	3.0
One of the j	following:		
CMMC	103	Sound Communication***	3.0
CMMC	311	Video Production Workshop****	3.0
MMDI	241	Interactive Narrative****	3.0

^{*}Not applicable as minor credit for Writing for Film and Television majors. Required for Communication and Multimedia majors.

^{**}Required for Multimedia majors.

^{***}To be determined with minor advisor.

^{**}Applicable as minor credit only for Writing for Film and Television Students.

^{***}Not applicable as minor credit for Communication majors.

^{****}Not applicable as minor credit for Writing for Film and Television majors.

^{*****}Not applicable as minor credit for Multimedia majors.

College of Media and Communication Faculty

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Communication

Nicole Marie Keating

nkeating@uarts.edu Interim Director 215-717-6470

Media makers occupy a place of great influence and importance in our increasingly mediated world. This studio-based Communication program is designed to reflect the changing nature of the media industries due to new technologies, demographic diversity, and the increase in global flows of ideas, images, and products. Upon their graduation, we expect our students to be able to work in a variety of media forms, to be broadly knowledgeable about the media industry, and able to think critically about media making and the media's impact on culture and society.

Students learn how to create work in one or more of three principal concentrations: documentary production, digital journalism, and advertising using the digital tools of the trade. While developing professional skills in these areas, they are exposed to theory in communication and media studies, grounding their production work in an understanding of how to think about media and its place in contemporary culture. Students learn about the connections between aesthetic approaches and communicated meaning, about the history of communication, and about cultural context and organizational constraints, and grapple with the ethical considerations that arise in professional practice.

Throughout their undergraduate training, students take a range of courses in the liberal arts and choose electives throughout the University. Students' production work builds on this intellectual base, beginning with exercises and growing to intensive projects in the selected area of concentration. The program stresses digital media production across platforms and promotes an understanding of what these new tools make possible and what they limit.

Freshmen take courses that offer both an historical and a social perspective to communication, while they learn visual and sound fundamentals through introductory courses. They are introduced to digital still and video cameras and post-production studios, and begin to produce and critique their own work.

The year-long Media Forms and Contexts course in the sophomore year acts as a keystone to the basic Communication curriculum. The course gives students experience in producing in a broad range of media genres, and includes screenings of cutting-edge film and video work. Interactive Studio and Writing for Media teach important basics in web design and writing. The Interactive Studio and Writing for Media courses round out this year.

In the junior year, students work more intensively in each of the program concentrations – Documentary Production, Digital Journalism, and Advertising. Media Industries and Communication Theory and Culture in the 20th Century deepen students' understanding of the changing landscape of media industries and their cultural impact.

For their senior year, students choose one of the three concentrations as the focus of their major work, taking a year-long production course. Through this intensive training, students develop a portfolio of media work, pulling together their previous experiences and interests into a project that can represent their abilities to the professional world. Additional courses, including two internships, prepare students for professional life beyond the University.

In addition to the major, students may minor in a five-course sequence designed to augment their major. Students in Communication are particularly interested in minors in:

Narrative Video, Screenwriting, Web Design, or Photography

Communication Core Curriculum

Freshman Year

Fall

LASS 831

Sophomore Year Total:

The core curriculum is common to all majors in the Communication program. These required courses develop a solid foundation from which students pursue their choice of concentration. Students formally select their concentration during the advising period in the fall of the junior year.

Credits

CMMC	103	Sound Communication	3.0
CMMC	151*	History of Communication	3.0
MMDI	101	Visual Communications Studio	3.0
LACR	101	First Year Writing I	3.0
		Electives	3.0
		Fall Total	15.0
Spring			
CMMC	102	Video Production Workshop	3.0
MMDI	150	Information Concepts	3.0
		Electives	3.0
LACR	102	First Year Writing II	3.0
LACR	22X	SIFT	3.0
		Spring Total	15.0
Freshman	Year Total:		30 .0
Sophomo	ore Year		
Fall			
CMMC	201	Media Forms and Contexts I	4.5
CMMC	204	Writing for Media	3.0
MAPH	22 I	Intro. to Documentary	
		Photography	3.0
		Electives	3.0
LACR	210	Texts & Contexts	3.0
		Fall Total	16.5
Spring			
CMMC	221	Media Forms and Contexts II	4.5
CMMC	202	Advertising: Creative Concepts I	3.0
MMDI	Ill	Intro. to Interface Design	3.0
		Electives	3.0

Money Matters

Spring Total

Advertising Concentration 123 credits

Students learn to work in the creative sectors of the advertising industry by combining creative skills, strategic thinking, and the use of multiple media.

•	ar		Credits
Fall			
CMMC	321	Advertising Strategy Developmen	t 3.0
CMMC	331	Digital Journalism I	3.0
CMMC	34I	Documentary Media Prod. I	3.0
CMMC	353 *	Media Industries	3.0
		Liberal Arts	3.0
		Fall Total	15.0
Spring			
CMMC	322	Adv: Creative Concepts II	3.0
CMMC	324	Intro. to Public Relations	3.0
CMMC	352*	Communication Theories and Cul	ture 3.0
		Electives	3.0
		Liberal Arts	3.0
		Spring Total	15.0
Junior Yea	r Total:		30.0
			30.0
Senior Ye			30.0
Senior Yo Fall CMMC		Senior Studio I	30.0
Senior Ye	ear	Internship	4.5
Senior Yo Fall CMMC	ear 401	Internship Electives	4.5
Senior Yo Fall CMMC	ear 401	Internship	4.5
Senior Yo Fall CMMC	ear 401	Internship Electives	4.5 1.5 3.0
Senior Yo Fall CMMC	ear 401	Internship Electives Liberal Arts	4.5 1.5 3.0 6.0
Senior Ye Fall CMMC CMMC	ear 401	Internship Electives Liberal Arts	4.5 1.5 3.0 6.0
Senior Ye Fall CMMC CMMC	401 499	Internship Electives Liberal Arts Fall Total	4.5 1.5 3.0 6.0
Senior Ye Fall CMMC CMMC Spring CMMC	401 499	Internship Electives Liberal Arts Fall Total Senior Studio II	4.5 1.5 3.0 6.0 15.0
Senior Your Fall CMMC CMMC CMMC Spring CMMC CMMC	401 499 402 460	Internship Electives Liberal Arts Fall Total Senior Studio II Current Issues in Comm.	4.5 1.5 3.0 6.0 15.0 4.5 3.0
Fall CMMC CMMC Spring CMMC CMMC	401 499 402 460	Internship Electives Liberal Arts Fall Total Senior Studio II Current Issues in Comm. Internship	4.5 1.5 3.0 6.0 15.0 4.5 3.0 1.5

^{*} Indicates discipline history requirement.

Liberal Arts Distribution

Senior Year Total:

3.0

16.5

33.0

Note all Liberal Arts courses are 3.0 credits.

LACR 210 3 cr. SIFT 3 cr. CMMC 151 3 cr. CMMC 352 3 cr. CMMC 353 3 cr. Period Interpretation 6 cr. LASS 831 3 cr. Liberal Arts 12 cr.

30.0

Digital Journalism Concentration 123 credits

Students learn to combine research, reporting, writing, editorial, and interactive design skills by developing news-based material for online publications.

Documentary Production Concentration 123 credits

Students learn to use digital video and audio to capture real-world stories in moving images. Courses emphasize technique, project management, and moving from concept through research to execution of documentary projects.

Junior Year		Credits	Junior Ye	ar		Credits
Fall			Fall			
CMMC 331	Digital Journalism I	3.0	CMMC	331	Digital Journalism 1	3.0
CMMC 341	Documentary Media Prod. 1	3.0	CMMC	341	Documentary Media Prod. I	3.0
CMMC 353 *	Media Industries	3.0	CMMC	353 *	Media Industries	3.0
	Electives	3.0			Electives	3.0
	Liberal Arts	3.0			Liberal Arts	3.0
	Fall Total	15.0			Fall Total	15.0
Spring			Spring		4	
CMMC 332	Digital Journalism II	3.0	CMMC	342	Documentary Media Prod. 11	3.0
CMMC 334	News and Culture in the Digital Age	3.0	CMMC	351	History of Documentary	3.0
CMMC 352*	Communication Theories and Cultu	re 3.0	CMMC	352*	Communication Theories and Cult	ure 3.0
	Electives	3.0			Electives .	3.0
	Liberal Arts	3.0			Liberal Arts	3.0
	Spring Total	15.0			Spring Total	15.0
Junior Year Total:		30.0	Junior Yea	r Total:		30.0
Senior Year			Senior Ye	ar	110	
Fall			Fall			
CMMC 401	Senior Studio I	4.5	CMMC	401	Senior Studio I	4.5
CMMC 499	Internship	1.5	CMMC	499	Internship	1.5
	Electives	3.0			Electives	3.0
	Liberal Arts	6.0			Liberal Arts	6.0
	Fall Total	15.0			Fall Total	15.0
Spring			Spring			
CMMC 402	Senior Studio II	4.5	CMMC	402	Senior Studio II	4.5
CMMC 460	Current Issues in Communication	3.0	CMMC	460	Current Issues in Communication	3.0
CMMC 499	Internship	1.5	CMMC	499	Internship	1.5
	Electives	3.0			Electives	3.0
	Liberal Arts	3.0			Liberal Arts	3.0
	Spring Total	15.0			Spring Total	15.0

^{*} Indicates discipline history requirement.

Multimedia

Chris Garvin

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Multimedia students receive a broad education. With courses covering subjects ranging from Dada to Interface Design, Pop Art to Punk Rock, multimedia majors are encouraged to question, to experiment, and to push their talents to the limit – and beyond – using a variety of media. Their classrooms are both battlegrounds for new ideas and applications and creative playgrounds. As might be expected in such a landscape, Multimedia students learn through play, hands-on experimentation, and practical application.

Using today's technology, our students create E-music, movies. motion graphics, games, websites, installations, and whatever their imaginations can envision, while working in an interactive and collaborative studio environment. As they refine their craft and learn how to become professionals in their field, students gain insights into the work they are doing, and how it affects the world we live in.

The curriculum is primarily non-sequential, and evenly distributes studios, seminar, liberal arts and electives over the four-year program. Freshmen are introduced to the basic aesthetic and technical issues essential to multimedia. Students develop the ability to work collaboratively, learn design skills, develop facility in the use of digital tools, and understand the principles of music and of information management.

Built on that foundation, the sophomore and junior curriculum addresses in greater depth the components of multimedia. Students continue to take classes throughout the University following their own ideas and interests, broadening their skills, and feeding their major studios. Students refine their craft with advanced multimedia work in a project-based environment. A collection of courses in professional practice begins in the sophomore year and extends through the senior year. Taught by multimedia professionals these courses address essential business skills, and current industry issues in order to prepare students to pursue satisfying careers in their field of choice.

The senior year curriculum enables students to synthesize the concepts and techniques learned during the first three years in full-length self-directed projects, preparing them for entry into the profession,

Graduates of the program often work in advertising, web and product design, digital video, business, and the entertainment industries, while some choose to chart their own entrepreneurial path.

Recommended elective courses, which satisfy the Multimedia studio choice requirement:

- CMMC 103 Sound Communication
- CMMC 102 Video Production Workshop
- · MAFL 201 Introduction to Film
- MAPH 201 Introduction to Photography
- MAAN 232 2D Computer Animation
- · MMDI 405 Innovative Interfaces

Popular minors for multimedia students include:

- · E-music
- Game Design
- · Narrative Video
- · Typography
- · Photography
- · Strategic Advertising

Popular electives for multimedia students include:

From the College of Media and Communication:

- · CMMC 350 Gender Images in Media
- CMMC 311 Narrative Video Production
- MMDI 241 Interactive Narrative
- MMDI 499 Multimedia Internships
- · WRIT 253 History of Television

From the College of Performing Arts:

- DAPF 830 Modern Dance Ensemble
- · MUNM 131 Composition for Non-Majors
- MUNM 111 Guitar Class for Non-Majors
- · MUSC 461 Recording
- THPD 123 Scene and Lighting Tech

From the College of Art and Design:

- GDES 212 Typography Fundamentals
- IDES 371 Architectonics
- MACR 304 Image and Performance
- FAPR 212 Screen Printing

From the Liberal Arts Department:

- · LASS 931 The City
- · LASS 876 Psychology and Creativity
- . LAPR 951 Art, Media, and Society
- LAPR 972 Women and Sex Roles

Multimedia Bachelor of Fine Arts 123 credits

Freshma	n Year		Credits	Junior Ye	ar		Credits
Fall				Fall			
MMDI	101	Visual Communication Studio	3.0	MMDI	315	Advanced Interface Seminar	3.0
MMDI	111	Intro. to Interface Design	3.0	MMDI	301	Interactive Sound & Video	3.0
MUSC	163	Aural Concepts 1	3.0			Electives	3.0
		Elective	1.5	CMMC	204	Writing For Media	3.0
		Discipline History	3.0			Liberal Arts	3.0
LACR	101	First Year Writing I	3.0			Fall Total	15.0
		Fall Total	16.5	Spring			
Spring				MMDI	320	Business Seminar	0.1
MMDI	102	Motion Graphics Studio	3.0	MMDI	250	Survey of Multimedia	3.0
MMDI	150*	Information Concepts	3.0	MINIDI	1	Electives	6.0
LACR	22X	SIFT	3.0		I	Studio Choice	3.0
LACR	102	First Year Writing II	3.0			Liberal Arts	3.0
LACK	102	Elective	1.5				
MUSC	460	Intro. to MIDI & Electronic Tech.	3			Spring Total	16.0
		Spring Total	16.5	Junior Yea	r Total:		31.0
Freshman	Year Total:		33.0	Senior Ye	ar		
				- Fall			
Sophomo	ore Year			MMDI	425	Special Projects Multimedia	3.0
Fall				MMDI	40I	Senior Studio I	3.0
MMDI	131	Intro. to Interactive Programming	3.0			Elective	3.0
MMDI	202	Web Design Studio	3.0			Liberal Arts	6.0
MADI	202	Discipline History	3.0				
		Elective	3.0			Fall Total	15.0
MMDI	I41	Collaboration & Spontaneity	3.0	Spring			
		Fall Total	15.0	MMDI	402	Senior Studio II	3.0
		ran iotai	15.0	MMDI	420	Exhibition & Promotion	1.0
Spring						Elective	3.0
MMDI	212	Game Design Studio	3.0			Liberal Arts	6.0
		Studio Choice* *	3.0				
		Electives	3.0			Spring Total	13.0
MMDI	220	Documentation & Presentation	1.0	Senior Yea	r Total:		28.0
LACR	210	Text & Context	3.0	Scillor 1ea	u rotai.		26.0
		Liberal Arts	3.0	* Fulfills t	hree credi	ts of the discipline history requirem	ent.
		Spring Total	16.0	** Studio	choice: 2	of the following studios.	
Sophomor	e Year Tota	1:	31.0			commended elective courses that wi ? Requirement.	ll satisfy the mult
				— CMMC		Video Production Workshop	3
Liberal Art	s Distributio	219		CMMC	103	Sound Communication	3
		ourses are 3.0 credits.		MAAN		2D Computer Animation	3
LA CR 101		6 cr.		MAPH	201	Introduction To Photography	3
LACR 210		3 cr.		MAFL	201	Introduction To Film	3
SIFT		3 cr.		MMDI	405	Innovative Interfaces	3
MMDI 250)	3 cr.		IVIIVIDI	+03	innovative inettaces	3
Discipline		6 cr.					
Period Inte		6 cr.					
Liberal Ari	te	15 cr.					

Writing for Film and Television

leff Ryder

jryder@uarts.edu Director 215-717-6466

Writing for Film and Television is an undergraduate program dedicated to the art of dramatic writing for film and television. The dramatic script serves as the creative blueprint for the collaborative creation in film and television. The curriculum for the program aims to educate and prepare students for the professional world in this unique genre of writing.

A four-year sequence of studio writing courses act as the cornerstone of the curriculum. Starting with Dramatic Structure in the first year, students will create their own written work in an intensive workshop environment. In the second year, screenwriting is introduced, along with script analysis. In the third and fourth years, students will be writing full-length scripts for film. Adaptation from fiction and nonfiction sources complements students' original written work. To appreciate the art form, as well as the collaborative spirit of film and television, there are courses in film and video production, as well as survey courses in the history of film and television. A strong liberal arts experience in drama, literature, and history gives students the breadth of knowledge required of the professional writer. Internships in the senior year will provide students with an exposure to a professional work setting.

In addition to the major, students may take several minors in fivecourse sequences designed to complement their major. Students in Writing for Film and Television are particularly interested in the minors in digital filmmaking, documentary video, game design, strategic advertising, or Web drama. The department also offers a minor in screenwriting available to students in the other majors offered by the College.

Writing for Film and Television Bachelor of Fine Arts 123 credits

Freshma	n		Credits
Fall			
WRJT	111	Dramatic Structure 1	3.0
WRIT	253	History of Television	3.0
WR1T	251	Narrative Cinema I	3.0
LACR	101	First Year Writing 1	3.0
		Electives	3.0
		Fall Total:	15.0
Spring			
WRIT	112	Dramatic Structure II	3.0
WRIT	252	Narrative Cinema II	3.0
LASS	810	Modern American History**	3.0
LACR	102	First Year Writing 11	3.0
LACR	22X	SIFT	3.0
		Spring Total:	15.0
reshman	Year Total:		30.0
Sophome	ore Year		
Fall			
Fall WRIT	211	Screenwriting I	3.0
	211 261	Screenwriting I Arts of the Media	3.0 3.0
WRIT			
WRIT WRIT	261	Arts of the Media	3.0
WRIT WRIT LALL	261 811*	Arts of the Media Western Literary Masterpieces I	3.0 3.0
WRIT WRIT LALL XXXX	261 811*	Arts of the Media Western Literary Masterpieces l Liberal Arts	3.0 3.0 6.0
WRIT WRIT LALL XXXX	261 811*	Arts of the Media Western Literary Masterpieces I Liberal Arts Fall Total:	3.0 3.0 6.0
WRIT WRIT LALL XXXX	261 811* XXX	Arts of the Media Western Literary Masterpieces l Liberal Arts	3.0 3.0 6.0 15.0
WRIT WRIT LALL XXXX Spring WRIT	261 811* XXX	Arts of the Media Western Literary Masterpieces I Liberal Arts Fall Total: Screenwriting II	3.0 3.0 6.0 15.0
WRIT WRIT LALL XXXX Spring WRIT WRIT	261 811* XXX	Arts of the Media Western Literary Masterpieces I Liberal Arts Fall Total: Screenwriting II Screenplay Analysis	3.0 3.0 6.0 15.0 3.0 3.0
WRIT WRIT LALL XXXX Spring WRIT WRIT CMMC	261 811* XXX 212 241 102	Arts of the Media Western Literary Masterpieces I Liberal Arts Fall Total: Screenwriting II Screenplay Analysis Video Production Workshop	3.0 3.0 6.0 15.0 3.0 3.0 3.0
WRIT LALL XXXX Spring WRIT WRIT CMMC LALL	261 811* XXX 212 241 102 812*	Arts of the Media Western Literary Masterpieces I Liberal Arts Fall Total: Screenwriting II Screenplay Analysis Video Production Workshop Western Literary Masterpieces II	3.0 3.0 6.0 15.0 3.0 3.0 3.0 3.0

	ar		Credits
Fall		,	
WRIT	311	Advanced Screenwriting 1	3.0
WRIT	361	Acting/Directing for Writers	3.0
LALL	930*	Shakespeare	3.0
		Electives	6.0
		Fall Total:	15.0
Spring		,	
WRIT	312	Advanced Screenwriting II	3.0
WRIT	324	Screenplay Adaptation	3.0
CMMC	204	Writing for Media	3.0
		Electives	3.0
		Liberal Arts	3.0
		Spring Total:	15.0
Junior To	al:	***************************************	30.0
Senior Y	ear		
Senior Y Fall	ear		
	ear 411	Senior Thesis I	3.0
Fall		Senior Thesis I Internship	3.0 3.0
Fall WRIT	411		
Fall WRIT	411	Internship	3.0
Fall WRIT	411	Internship Electives	3.0 6.0
Fall WRIT	411	Internship Electives Liberal Arts	3.0 6.0 6.0
Fall WRIT WRIT	411	Internship Electives Liberal Arts	3.0 6.0 6.0
Fall WRIT WRIT	411 499	Internship Electives Liberal Arts Fall Total:	3.0 6.0 6.0 18.0
Fall WRIT WRIT Spring WRIT	411 499 412	Internship Electives Liberal Arts Fall Total:	3.0 6.0 6.0 18.0
Fall WRIT WRIT Spring WRIT	411 499 412	Internship Electives Liberal Arts Fall Total: Senior Thesis II Episodic TV Writing	3.0 6.0 6.0 18.0 3.0 3.0
Fall WRIT WRIT Spring WRIT	411 499 412	Internship Electives Liberal Arts Fall Total: Senior Thesis II Episodic TV Writing Electives	3.0 6.0 6.0 18.0 3.0 3.0 6.0

^{*} Fulfills three credits of the discipline history requirement.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 210	3 cr.
SIFT	3 cr.
LALL 811/812	6 cr.
LALL 930	3 cr.
Period Interpretation	6 cr.
LASS 810	3 cr.
Liberal Arts	12 cr.

^{**} Fulfills Liberal Arts Elective requirement.

College of Performing Arts

> Undergraduate and Graduate Course Catalog 2005 • 2006





College of Performing Arts

Richard J. Lawn, Dean

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Marianne Mele, Assistant to the Dean

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The College of Performing Arts (CPA) is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education.

In 1976, the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines—Music, Dance, and Theater. In 1977, The Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country to grant a degree in dance. The School of Theater was initiated in 1983.

The College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers that require familiarity with all the performing arts, as well as the visual and media arts.

Major Areas of Study

All students are assigned to a faculty advisor. Lists are posted in each of the schools' offices during the first week of the academic year. Appointments are made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

School of Dance

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance

Bachelor of Fine Arts (BFA) in Dance Education

Certificate in Dance (two-year program)

Dance Majors

Ballet

Jazz Dance

Modern Dance Dance Education

School of Music

Undergraduate Programs

Bachelor of Music (BM in Jazz Studies) in Composition

Bachelor of Music (BM in Jazz Studies) in Instrumental Performance Bachelor of Music (BM in Jazz Studies) in Vocal Performance

Diploma in Jazz Studies

Certificate in Jazz Studies (two-year program)

Minors

E-Music

Music Education

Graduate Programs

Master of Arts in Teaching (MAT), Music Education

Master of Music (MM), Jazz Studies

Areas of Concentration

Flute

Clarinet

Saxophone

Woodwinds

Trumpet

Trombone

Tuba

Guitar

Electric and/or Upright Bass

Violin

Cello

Percussion

Drums

Piano

Voice

Composition

School of Theater Arts

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Theater Arts

Majors

Acting

Applied Theater Arts

Musical Theater

Theater Design and Technology

CPA Minors

MUSC 353

The College of Performing Arts offers minors that enable a student to focus on a specific discipline through organized electives.

Students wishing to include a minor are governed by the following guidelines:

- Students must meet eligibility requirements, which may include a satisfactory grade-point average, prerequisites, and departmental portfolio review.
- An intent to complete a minor is declared by filing the completed Minor Declaration Form with the Office of the Registrar. The forms are available in the Office of the Registrar.
- 3. A student may not major and minor in the same program, except where indicated.
- Courses applied to the minor may only be applied towards elective requirements.
- 5. All minors require a minimum of 15 credits, with the exception of E-Music for Music majors. Generally, no substitutions to the minor requirements are allowed. In exceptional situations where substitutions are granted, they must have the approval of both the major and minor program advisors.
- 6. The requirements of the minor must be completed prior to graduation.
- A student pursuing a minor may be required to complete more than the minimum number of credits required to complete the undergraduate degree in order to also complete the minor.
- 8. Minors are available only to undergraduate students.

E-Music Minor, Multimedia/Music Department

The minor in E-Music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package, and distribute music by taking advantage of digital technology, and to design (electronic) instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors.

MOSC	222	Thistory of Rock &		
		Experimental Music	3.0 cr	
MUSC	461	Recording	2.0	
MMDI	330	E-Music Thesis Project	3.0	
For Multin	iedia Majors			
MUNM	131/132	Composition/Non-Majors	2.0	
MMDI	405	Innovative Interfaces	3.0	
MUNM	123/124	Piano for Non-Majors (1/1)	2.0	
For Music	Majors			
MMDI	101	Visual Communications Studio	3.0	
MMDI	111	Introduction to Interface Design	3.0	
One of the	following:			
MMDI	202	Web Design Studio	3.0	
MMDI	212	Game Design Studio	3.0	

History of Rock &

Music Education Minor

MUED 110

Professional musicians teach in various settings such as private lessons, classroom lectures, presentations at conferences, directing performing ensembles, and as artists-in-residence. The Music Education minor is open to all music majors desiring preparation for these roles.

The Music Education minor complements the degree studies of all music majors with two courses even counting within the liberal arts core of the student's bachelor degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This '4+1' option allows students to earn a MUED minor, bachelor's degree, master's degree, and teacher certification in only five years.

MUED	111	Flute & Double Reed Instruments
MUED	112	Folk & Social Instruments
MUED	113	Percussion Instruments
MUED	114	Single Reed Instruments
MUED	115	String Instruments
MUED	320	Music Pedagogy 1 - Private Lessons
MUED	321	Music Pedagogy 11 - Improvisation
MUED	400	Psychology of Music Teaching & Learning
MUED	401	Music & Special Children
MUED	430	Rehearsal Techniques - Jazz Ensemble
MUED	431	Basic Conducting
MUSC	499	Internship - Jazz Band/Choir
MUSC	499	Internship - March Band/Musical

Brass Instruments

CPA Full- and Part-Time Faculty

School of Dance

Kim Bears-Bailey

Assistant Professor BFA, The University of the Arts

Nina Bennahum

Adjunct Associate Professor Ph.D., New York University

Peter Bertini

Associate Professor
BS, State University of New York,
Brockport
MFA, Philadelphia College of Performing Arts

Jennifer Binford

Assistant Professor BS, Utah State University MFA, The University of Utah

Karen Cleighton

Adjunct Assistant Professor

Christine Cox

Visiting dance faculty

Wayne David

Assistant Professor BFA, The University of the Arts

Manfred Fischbeck

Adjunct Associate Professor BA Equivalent - Freie Universitat Berlin

Susan Glazer

Adjunct Professor BA, American University MA, Temple University

Theresa Greenland

Senior Lecturer BS, West Chester University MM, Temple University

Curt Haworth

Assistant Professor BFA, University of California MFA, New York University

Nancy Heller

Professor BA, Middlebury College MA, Ph.D., Rutgers University

Scott Iovovich

Adjunct Associate Professor

Nancy Kantra

Assistant Professor
BA, University of Colorado
MFA, Philadelphia College of Performing Arts

Ronen Koresh

Adjunct Assistant Professor

Donald Lunsford

Senior Lecturer BFA, University of the Arts

Connie Michael

Assistant Professor
BS, Northern Illinois University
Doctor of Education candidate,
Temple University

Molly Misgalla

Assistant Professor BA, Point Park College

Brie Neff

Senior Lecturer
BFA, Temple University

R. Jeannine Osayande

Adjunct Associate Professor

Andrew Pap

Associate Professor
Baccalaureat Diploma, Scoala de
Coreogrefie, Cluj, Romania
Dance Education Degree, Certificate of
Professor of Bailet, Minjstry of Culture
and Education, Bucharest, Romania

Catherine Robert

Adjunct Assistant Professor BA, Connecticut College for Women MA, Ph.D., University of Pennsylvania

LaVaughn Robinson

Adjunct Professor

Anna Rubio

Senior Lecturer

Brian Sanders

Adjunct Assistant Professor BFA, The University of the Arts

Carole Sklaroff

Adjunct Associate Professor

Suzanne Slenn

Adjunct Associate Professor

Eva Szabo

Adjunct Associate Professor
Diploma, Ballet Institute, Budapest.
Hungary

Lester Tome

Senior Lecturer
MA, University of Haugna

Elise Tropea

Adjunct Associate Professor BS, Bennington College MS, Hahnemann Medical College

School of Music

Paul Adkins

Senior Lecturer
BS, West Virginia University
Professional Certificate,
Academy of Vocal Arts

Steve Beskrone

Senior Lecturer

John Blake

Adjunct Associate Professor BM, West Virginia State University

Robert Brosh

Adjunct Assistant Professor BA, Glassboro State College MA, DA, New York University

Brian Brown

Senior Lecturer BM, MM, Juilliard

Jimmy Bruno

Adjunct Assistant Professor

Donald Chittum

Professor BM, MM, DM, Philadelphia Conservatory of Music

Andrea Clearfield

Adjunct Assistant Professor
BA, Muhlenberg College
MM, Philadelphia College of Performing Arts
DMA, Temple University

Meg Clifton

Senior Lecturer
BM, MM, University of the Arts

Norman David

Adjunct Associate Professor BA, McGill University MM, New England Conservatory DMA, Temple University

Mike Dawson

Senior Lecturer

Marc Dicciani

Adjunct Professor BM, Philadelphia Musical Academy

Annette DiMedio

Professor BA, Swarthmore College MM, Temple University Ph.D., Bryn Mawr College

Samuel Dockery

Senior Lecturer
BM, Philadelphia College of Performing Arts

John Dulik

Lecturer
BM, Philadelphia Musical Academy
MM, DMA, Temple University

Robert Durso

Senior Lecturer BM, Indiana University MM, Temple University

Charles Fambrough

Senior Lecturer

Chris Farr

Adjunct Assistant Professor BM, MAT, The University of the Arts

John Fedchock

Senior Lecturer BME, Ohio State University MM, Eastman School of Music

Matt Gallagher

Senior Lecturer
BS, West Chester University
MM, University of the Arts

William Garton

Senior Lecturer BA, MA, Glassboro State College

Richard Genovese

Adjunct Assistant Professor Certificate, Curtis Institute of Music

Marc Germer

Music Librarian
BA, University of Cincinnati
MA, University of Chicago
Ph.D., New York University

Thomas Giacabetti

Senior Lecturer

Don Glanden

Associate Professor BM, North Texas University MM, Rutgers University

Judi Glover

Senior Lecturer

Marjorie Goldberg

Senior Lecturer
BM, BME, Hartt School of Music
Suzuki Certificate, Temple University

Steven Goodsell

Lecturer
BS, State University of New York, Fredonia

Orlando Haddad

Senior Lecturer
BM, North Carolina School for the Arts
MS, Drexel University

Tim Hagans

Senior Lecturer

Rick Hall

Senior Lecturer

Dave Hartl

Assistant Professor BM, West Chester State University

Richard Hotchkiss

Senior Lecturer BM, Philadelphia Colleges of the Arts

Luke Housner

Lecturer
BM, Oberlin College Conservatory of Music
MM, University of Illinois

Jeff Jarvis

Master Lecturer

Stephen Jay

Professor BM, MM Manhattan School of Music

Jeff Jarvis

Master Lecturer

Jamar Jones

Senior Lecturer

Micah Jones

Assistant Professor

BM, Temple University

MM, The University of the Arts

Patrick M. Jones

Associate Professor
BS. West Chester University
Diploma of Fine Arts. University of Calgary
MA. George Mason University
Ph.D., Pennsylvania State University

Brian Kain

Lecturer

Michael Kennedy

Senior Lecturer BM, MM, The University of the Arts

Ronald Kerber

Associate Professor BM, Philadelphia College of Performing Arts

Jeffrey Kern

Assistant Professor BS, Lebanon Valley College MM, University of Michigan

Bruce Klauber

Lecturer
BA, Temple University
MM, Combs College of Music

Ellen LaPorte

Senior Lecturer

Richard Lawn

Professor BM, MM, Eastman School of Music

Kevin MacConnell

Senior Lecturer

Pat Martino

Senior Lecturer

Christopher Maut

Lecturer
BM, The University of the Arts

Frank Mazzeo

Adjunct Assistant Professor BS, West Chester University MM, Temple University **Kelly Meashey**

Senior Lecturer

BME, MM Temple University

Tony Miceli

Senior Lecturer

BM, The University of the Arts

Daniel Muller

BM, MAT, The University of the Arts

Joseph Nero

Adjunct Associate Professor Diploma, Curtis Institute of Music

Ioanna Pascale

Senior Lecturer

James Paxson

Adjunct Assistant Professor

Reginald Pindell

Senior Lecturer

BM, MM, Peabody Conservatory of Music Diploma, Curtis Institute of Music

Trudy Pitts

Adjunct Associate Professor BM, Philadelphia Musical Academy

Bill Pusey

Senior Lecturer BM, University of the Arts

Michael Ouaile

Senior Lecturer
BM, Philadelphia College of Performing Arts
MM, The University of the Arts

Robert Quaile, Jr.

Senior Lecturer BM, BME, Philadelphia Musical Academy

George Rabbai

Senior Lecturer

Thomas Rudolph

Senior Lecturer
BM, Philadelphia College of Performing Arts
MM, West Chester University
DME, Widener University

Anthony Salicondro

Senior Lecturer , BM, Philadelphia Musical Academy

Ben Schachter

Adjunct Associate Professor

Anne Sciolla

Adjunct Assistant Professor BM, Philadelphia College of Performing Arts

Fred Scott

Senior Lecturer

Marlon Simon

Senior Lecturer

BFA. New School for Social Research

Evan Solot

Professor BM, BME, MM, Philadelphia Musical Academy

John Swana

Senior Lecturer

Craig Thomas

Adjunct Associate Professor
BA, Rutgers University
BM, Philadelphia Musical Academy
MM, Rowan University

David Thomas

Senior Lecturer
BS, Westchester University
MM, Peabody Conservatory of Music

HowardThompson

Senior Lecturer

Gerald Veasley

Master Lecturer

Rick Van Horn

Master Lecturer

Elio Villafranca

Senior Lecturer
MM, University of Art, Havana, Cuba

Tom Walling

Senior Lecturer BM, MAT, The University of the Arts

Gia Walton

Senior Lecturer BM, Musical Academy MM, Temple University

Dennis Wasko

Adjunct Assistant Professor BM, Philadelphia College of Performing Arts

Bill Zaccagni

Assistant Professor

School of Theater Arts

Irene Baird

Adjunct Professor BFA, Carnegie-Mellon MFA, New York University

Ann Bartley

Lecturer

Certificate, West Chester University

Alexander Boitsov

Senior Lecturer Diploma, Kiev Ballet Academy

Jennifer Childs

Senior Lecturer BFA, The University of the Arts

Karen Cleighton

Adjunct Assistant

Charles Conwell

Professor BS, Northwestern University MFA, Brandeis University

Aaron Cromie

Senior Lecturer BM, College of New Jersey

Lisa Devine

Adjunct Assistant Professor BFA, Sam Houston State University MFA, University of Oklahoma

Krishna Dunston

Lecturer BFA MFA

BFA, MFA, New York University

Eric Ebbenga

Senior Lecturer
BM, MM, Temple University

NIck Embree

Assistant PRofessor BA, Dartmouth MFA, Temple University

Mari Fielder

Adjunct Professor
BA, Temple University
MA, Ohio State University
Ph.D., University of California, Los Angeles

Manfred Fischbeck

Adjunct Associate Professor BA Equivalent - Freie Universitat, Berlin

Charles Gilbert

Professor

BA, University of Delaware

MFA, Carnegie-Mellon University

Nan Gilbert

Senior Lecturer BS, Emerson College

Mary Ellen Grant-Kennedy

Senior Lecturer BM, Temple University

Theresa Greenland

Senior Lecturer BS, West Chester University MM, Temple University

Ardencie Hall-Karamb

Senior Lecturer BFA, Southwest Texas State University MFA, Southwest Texas State University Ph.D., New York University

Neill Hartley

Adjunct Assistant Professor BA, SUNY Oneonta MFA, Temple University

Rosemary Hay

Adjunct Assistant Professor BA, University of Sussex

Linda Henderson

Senior Lecturer
MM, West Chester University
BFA, Indiana University

Rex Henriques

Senior Lecturer

Johnnie Hobbs, Jr.

Associate Professor

David Howey

Associate Professor

Stephen Jay

Professor
BM, MM Manhattan School of Music

Edward Johnson

Adjunct Assistant Professor BA, LaSalle College MFA, Temple University

Nancy Kantra

Associate Professor BA, University of Colorado MFA, Philadelphia College of Performing Arts

Rachel Kantra

Lecturer BFA, The University of the Arts

Connie Koppe

Senior Lecturer
BS, Indiana University of Pennsylvania
MM, Temple University

Diane Leslie

Senior Lecturer

Tracy Librizzi

Lecturer BFA, University of the Arts

Rebecca Lisak

Senior Lecturer
BFA, University of North Carolina at
Greensboro

Ernest Losso

Assistant Professor Carnegie-Mellon University

Ken Marini

Senior Lecturer
BA, North Texas State University

Jared Martin

Senior Lecturer
BA, Columbia University

Troy Martin O'Shia

Lecturer BFA, Webster University

Forrest McClendon

Adjunct Assistant Professor BM, University of Connecticut

Drucie McDaniel

Adjunct Assistant Professor BA, University of Maine

Ianice Orlandi

Senior Lecturer BFA, Parsons School of Design

Anna Oldham

Senior Lecturer BA, Oklahoma Baptist University MFA, University of Missouri

Aaron Posner

Adjunct Associate Professor BS, Northwestern University

Peter Pryor

Senior Lecturer BFA, The University of the Arts

Patricia Raine

Assistant Professor BM, Arizona State University MM, Northern Arizona University

Penelope Reed

Senior Lecturer
BFA. Carnegie Mellon University
MA, Marquette University

Owen Robbins

Assistant Professor BLArch., Virginia Polytechnic Institute MS, University of Pennsylvania

Ed Shockley

Adjunct Assistant Professor MFA, Temple University

Edward Snyder

Senior Lecturer BFA, The University of the Arts

Richard St. Clair

Adjunct Assistant Professor BA, Penn State University MFA, Temple University

Rick Stoppleworth

Assistant Professor
BS, University of Wisconsin/Madison
MFA, Temple University

Gene Terruso

Professor
AB. MA, University of Scranton
MFA, Rutgers University

Neal Tracy

Adjunct Associate Professor BM, MM, DM, Indiana University

Joan Twiss

Adjunct Assistant Professor MFA, Rutgers University BSN, Ohio State University

D'Arcy Webb

Senior Lecturer BA, Point Park College

Jiri Zizka

Adjunct Professor BA, Graphic Design School, Prague MFA, MWI of Charles IV, Prague

The School of Dance

Susan B. Glazer

sglazer@uarts.edu Director

Maria Urrutia

murrutia@uarts.edu Assistant to the Director 211 South Broad Street 215-717-6577

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual, and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

Facilities

The main studios of the School of Dance are located in the Terra Building at 211 South Broad Street. These spacious, bright, and well-lit studios are fully equipped with bars and mirrors, huge windows, pianos, and audio consoles. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as 'home' to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 150-seat theater, is used for student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

Programs of Study

Bachelor of Fine Arts (BFA) in Dance Bachelor of Fine Arts in Dance Education (BFA Dance Ed) Certificate in Dance — two-year program

Majors

Ballet Jazz Dance Modern Dance Dance Education

Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz Dance

The Bachelor of Fine Arts (BFA) degree in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits (130 credits for Dance Education).

Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania state certification for dance teachers, this program includes

supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

Students wishing to transfer from this program to the Bachelor's degree program may apply to do so and will be required to obtain the approval of both the Director of the School of Dance and the Director of Liberal Arts. The Certificate in Dance is awarded only to students who are in residence and are matriculated in the Certificate program.

The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study and are the heart of the program. One year of tap is required. Each student must be familiar with all major styles of dance in order to become as versatile as possible. Dance electives offered every semester include African dance, Spanish dance, Brazilian dance, Character, pointe, men's class, partnering, and yoga.

In addition to the rigorous study of technique, the dance curriculum includes:

- 1. Creative subjects such as improvisation and composition;
- 2. Academic dance subjects such as dance history, music,

Labanotation, anatomy/kinesiology, pedagogy;

- 3. Ensembles, repertory, and other performing courses;
- 4. Free electives including voice, acting, and visual arts courses.

Declaration of Major

At the end of the first semester of the sophomore year, all BFA in Dance candidates are required to complete a juried Upper-Divisional Exam. At this time, students apply to a specific major, Ballet, Jazz, Modern, or Dance Education, by filling out a Declaration of Major Request Form, provided by the School of Dance.

Jury results, along with the student's academic record to date, are used to determine whether the student is admitted to his/her major of choice and invited to complete the BFA Program.

Please note that students who are not accepted into their chosen major receive notification of the decision from the Academic Review Committee in a letter sent to the student in early January. The student is counseled to consider other options, which may include transferring to another institution.

If a student has not been invited to complete the BFA program, but shows significant artistic and academic improvement during the spring semester, he/she may be invited to retake the Upper Divisional Exam in March of the sophomore year. Such an invitation is issued in writing by the Director of the School of Dance in consultation with the faculty.

The results of the second attempt at the Upper Divisional Exam are communicated to the student by the Office of the Dean, once the recommendation of the School of Dance has been submitted and evaluated. Students who pass the second Exam receive registration and advising instructions at that time.

School of Dance Faculty

Ballet

Christine Cox Scott Jovovitch Andrew Pap Carole Sklaroff Suzanne Slenn Eva Szabo

Jazz/Theater Dance

Peter Bertini Ronen Koresh Donald Lunsford Molly Misgalla Wayne David

Modern Dance

Kim Bears-Bailey Jennifer Binford Manfred Fischbeck Curt Haworth Nancy Kantra Brian Sanders

Tap Dance

LaVaughn Robinson Karen Cleighton

African Dance

R. Jeannine Osavande

Brazilian Dance

Peter Bertini

Spanish Dance

Anna Rubio

Dance Studies

Nina Bennahum Peter Bertini Manfred Fischbeck Susan B. Glazer Theresa Greenland Nancy Heller Nancy Kantra Brie Neff Catherine Robert Lester Tome Elise Tropea

Connie Michael

Accompanists

Larissa Bell Hans Boman Asya Haykin Richard Iannacone John Levis Tom Lowery Tim Motzer Valentina Slutsky

Technical Director

Jay Madara

Special Regulations/Requirements

Dance Technique Class

Regular, consistent presence in dance technique classes is essential to the student's professional development. Dance technique classes meet up to five times per week, depending upon the course and level.

Physical Demands of the Program

To be a dance artist, students must be physically prepared to attend and participate in technique classes. Strength and stamina are key to the success of the education and training. Dancers are expected to maintain and support their technique through physical conditioning in and out of class. To this end, it is expected that students attend all classes and make up those missed due to illness or injury.

Absences

Unexcused absences must not exceed the number of credits per semester for the particular course, i.e., in a two-credit course, no more than two absences are permitted. Extensive absences, whether 'excused' or 'unexcused,' will adversely affect the course grade. If, after warnings, a student persists in not attending or participating in class, he/she will fail the course and be placed on departmental probation.

Policy on Injuries and Illnesses

If a student is injured and cannot participate in class, he/she is required to inform the faculty member and, if possible, attend the class. If the student is 'sitting out' the class, he/she must first get the teacher's approval. To be counted as 'present' the student will be expected to take copious notes of the class and/or write a research paper that is to be given to the teacher. If the injury is in the healing stage and the student feels able to participate in a limited way, he/she must again secure the approval of the faculty before the class begins.

In case of illness, the student should telephone the School of Dance to keep them apprised of the health situation.

Short-Term Injury/Illness

If a student misses class due to illness or injury, medical documentation is necessary from one of the following sources: the university nurse, the university trainer, or a medical doctor. The School of Dance needs to have in writing the diagnosis of the nature of the injury/illness, specific dates of how long the student will be unable to participate in technique classes, what, if any, rehabilitation is being done and, finally, when reevaluation will take place.

Long-Term Injury/Illness

If a student is unable to participate in class for two or more weeks, he/she must make an appointment with the Director or Assistant Director of the School of Dance to determine the course of action. If the injury/illness happens at the end of the school term or well after the midpoint, the student might be permitted to earn the Incomplete grade, rather than withdrawing from technique courses. In this instance, the student will be permitted to make up the incomplete in the Summer World of Dance, or by doing additional work the following semester.

If the injury requires a student to miss, or sit out, in excess of four weeks, he/she will be required to withdraw from all technique classes. Under no circumstances may the student continue to remain on the sidelines for more than four weeks and expect to receive a grade for technique classes.

If the injury/illness requires abstaining from rigors of the class repeatedly, it may be necessary for the student to take a medical leave of

absence, or to leave the program permanently. In this case, the student should consult with the Dean of Students and note that medical documentation will be required for readmission.

Dress Code

The School of Dance requires the following attire for all technique classes:

Women: black leotards with black tights for modern and jazz; pink or black tights for ballet; ballet, jazz, character, and tap shoes are required.

Men: black tights with white tee shirts or black leotard and tights and black ballet, jazz, and tap shoes.

Warm-ups are permitted only during the first 10 minutes of a class and must then be removed. Failure to adhere to the dress code will result in the student not being able to take class.

Extracurricular Activities

All students are expected to attend all classes and rehearsals for which they are registered. Outside commitments must never interfere with school work. If a student has an outside professional performance, he/she must ask the Director for special permission to be absent from school, and the school's 'Professional Engagement Form' must be completed and approved by the instructor and the Director of the School of Dance two weeks prior to the engagement.

Performance Requirements

To fulfill the curricular requirement in performance, every sophomore, junior, and senior dance major is required to participate in at least one performance each semester in either faculty-directed ensembles, senior student's work or student choreography concert.

Scheduled concerts include end-of-semester performances in the Merriam Theater, senior concerts, and freshman, sophomore, and junior composition concerts in the UArts Dance Theater.

Ensemble Requirements

Sophomores are required to take a maximum of one ensemble or student choreography per semester.

All Junior modern, jazz, and ballet majors are required to take one ensemble or Modern Repertory.

Seniors may take a maximum of three ensembles per semester.

If a student wishes to drop the assigned ensemble, he/she will not be able to register (or take for noncredit) another ensemble, unless there is a class schedule conflict.

Senior Dance Concert

One of the School's most important requirements for graduation is the creation of a senior dance concert. The students are responsible for choreography, rehearsals, lighting, costume and sound design, and advertising.

Preparation for the senior concert takes place during the two-semester Dance Production course, A faculty advisor will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Concerts are shared by several seniors.

Requirements

Students should refer to the School of Dance Senior Dance Production Guidebook for details.

a. Choreography — All majors must choreograph at least one group piece. In addition, students may choreograph either a second group work or a solo; however, the total must not exceed 10 minutes. All music must be approved by the faculty advisors.

- b. Performance All students must perform in at least one work.
- c. Technical Assistance Each student must fulfill a crew requirement in another student's performance either as stage manager; lighting, sound, or video technician; or backstage assistant.

Choreography Emphasis

For those students devoted to the art of choreography, a select few seniors will be given increased opportunity to develop new work with fewer time restraints and greater production responsibilities.

A written proposal and submission of videotapes are required. Consideration will be given to those with a three-year documented body of work.

Responsibilities

The University provides the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional materials can be duplicated by the dance office if presented well in advance of the production in a finished state.

Evaluation

Dance students view their senior concert as the culmination of their four years at the University of the Arts and an extremely important aspect of their college experience. The faculty, too, judge this performance as a serious demonstration of the student's ability as a dance artist. All senior dance students must present their finished choreography on a date scheduled by the School to a jury consisting of three faculty members and the Director of the School of Dance. Evaluations of the content of the performance are offered by at least three faculty members after the performance.

The production aspect of the concert is graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

Student Evaluations

Juried examinations in each technique take place at the end of each semester. In addition, individual conferences are scheduled in December and May. At this time, the faculty and student explore the progress made in the program and review the student's potential for future success.

The School of Dance recognizes that it is possible for a student to earn a passing grade in a course, yet not truly be able to perform on a professional level in the art form. In this instance, the faculty and Director will advise the student of this lack of promise for a future career and make suggestions for alternative career options.

Academic Progress

Students will receive Academic Censure, as determined by the Academic Review Committee, for the following reasons:

- 1. Semester GPA below 2.0.
- Failure to meet the stipulation for removal of Academic Censure by the end of the specified period will result in dismissal.

Please refer to the section in the front of this catalog on Academic Review

Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

Dance Core Curriculum 64 credits

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

DACR 160	Freshman Year Credits			
DACR 160				Credits
DACR 111		1.60	Di di C D	1.0
DACR 131 Modern Dance 1 2.0			3	
DACR 121				
DACR 101				
DACR 153				
LACR 101			•	
LACR	DACR	153		
DACR 151 Dance History I 3.0				
Fall Total 16.0		101		
DACR 112 Ballet II 2.0	DACR	151	Dance History I	3.0
DACR 112 Ballet II 2.0			Fall Total	16.0
DACR 112 Ballet II 2.0	Spring			
DACR 132 Modern Dance II 2.0		112	Ballet II	2.0
DACR 152 Dance History I 3.0				2.0
DACR 122 Jazz Dance II 1.0				
DACR 102				
DACR				
DACR 154			•	
Electives 2.0 First Year Writing II 3.0				
Spring Total 3.0	DACK	134		
Spring Total 32.0	LACD	102		
Sophomore Year Sophomore Year	LACK	102		
Sophomore Year			Spring Total	10.0
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DACR 211 Ballet III 2.0	Sophome	ore Year		-
DACR 211 Ballet III 2.0				
DACR 231 Modern Dance III 2.0	DACR	211	Ballet III	2.0
DACR 221 Jazz Dance III 1.0				2.0
DACR 260 Music for Dancers 1.0				
DACR 241 Dance Pedagogy I 2.0				
DAFF 8XX				
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Elective				
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DACR 232 Modern Dance IV 2.0	Spring	,		
DACR 222 Jazz Dance IV 1.0	DACR	212		
DACR 261 Dance Composition I 1.0	DACR	232	Modern Dance IV	
DACR 242 Dance Pedagogy II 2.0 DAPF 8XX Dance Ensemble 1.0 DACR 250** Music Survey 3.0 Elective 1.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Spring Total 16.0	DACR	222	Jazz Dance IV	1.0
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LACR 22X SIFT 3.0 Spring Total 16.0				3.0
Spring Total 16.0				
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	Conton	vo Voc-T		32.0

Ballet Major 128 credits

The final two years of the Ballet major emphasize advanced technique in Ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Functions -	Vons		Credits
Freshma	n Year		Credits
Fall			
DACR	160	Rhythm for Dancers	1.0
DACR	111	Ballet I	2.0
DACR	131	Modern Dance I	2.0
DACR	121	Jazz Dance I	1.0
DACR	101	Tap I	1.0
DACR	153	Fundamentals of Dance 1	1.0
	***	Electives	2.0
LACR	101	First Year Writing I	3.0
DACR	151	Dance History I	3.0
		Fall Total	16.0
Spring			
DACR	112	Ballet II	2.0
DACR	132	Modern Dance II	2.0
DACR	152	Dance History I	3.0
DACR	122	Jazz Dance II	1.0
DACR	102	Tap II	1.0
DACR	164	Improvisation 1	1.0
DACR	154	Fundamentals of Dance II	1.0
DACK	134	Electives	2.0
LACR	102		3.0
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DACR	211	Ballet III	2.0
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Junior Ye	ar		Credits
Fall			
DAPF	311	Ballet V	4.0
Select one	course fro	om the following two:	
DAPF	315	Ballet Repertory I or	1.0
DAPF	8XX	Dance Ensemble	
DAPF	351	Partnering I	1.0
DAPF	XXX	Dance for Non-Majors	2.0
DACR	361	Dance Composition I	2.0
Select one	course fro	om the following two:	
DAPF	313	Pointe 1 or	1.0
DAPF	355	Men's Class I	
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	18.0
Ci			
Spring DAPF	312	Ballet VI	4.0
Select one	course fre	om the following two:	
DAPF	316	Ballet Repertory II or	1.0
DAPF	8XX	Dance Ensemble	
DAPF	352	Partnering II	1.0
DACR	362	Dance Composition II	2.0
DACR	375	Theater Functions	1.0
DAPF	XXX	Dance for Non-Majors	2.0
Select one	course fro	om the following two:	
DAPF	314	Pointe II or	1.0
DAPF	356	Men's Class II	
		Elective	1.0
		Liberal Arts	3.0
		Spring Total	16.0
Junior Yea	ar Total:		34.0

Sophomore Year Total:

32.0

Senior Y	ear		
Fall			-
DAPF	411	Ballet Major VII	4.0
DAPF	481	Dance Production I	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensemble	1.0
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
DAPF	412	Ballet Major VIII	4.0
DAPF	482	Dance Production II	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensembles	1.0
DACR	470	Survey of the Business of Dance	2.0
		Electives	2.0
		Liberal Arts	3.0
		Spring Total	15.0
Senior Ye	ar Total:		30.0

^{*}May be taken either term, and fulfills the Liberal Arts requirement.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LASM 921	3 cr.
DACR 250	3 cr.
DACR 151/152	6 cr.
Lib. Arts Electives	12 cr.
LACR 210	3 cr
SIFT	3 cr,
Period Interpretation	6 cr.

^{**}Fulfills Liberal Arts discipline history requirement.

Jazz Dance Major 128 credits
The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers

Freshma	n Year		Credits
Fall			
DACR	160	Rhythm for Dancers	1.0
DACR	I11	Ballet I	2.0
DACR	131	Modern Dance I	2.0
DACR	12I	Jazz Dance I	1.0
DACR	101	Tap I	1.0
DACR	153	Fundamentals of Dance I	1.0
Diteit	155	Electives	2.0
LACR	101	First Year Writing I	3.0
DACR	151	Dance History I	3.0
DACK	131		
		Fall Total	16.0
Spring			
DACR	112	Ballet II	2.0
DACR	132	Modern Dance II	2.0
DACR	152	Dance History I	3.0
DACR	122	Jazz Dance II	1.0
DACR	102	Tap II	1.0
DACR	164		I.0
		Improvisation I	
DACR	154	Fundamentals of Dance II	0.1
LACD	100	Electives	2.0
LACR	102	First Year Writing II	3.0
		Spring Total	16.0
reshman	Year Total	:	32.0
ophom	ore Year		
all			
DACR	211	Ballet III	2.0
DACR	231	Modern Dance III	2.0
DACR	221	Jazz Dance III	1.0
DACR	241	Dance Pedagogy I	2.0
DACR	260	Music for Dancers	1.0
DAPF	XXX		0.1
		Dance Ensemble	
LASM	921*	Dynamic Anatomy Elective	3.0 I.0
Calant our			1.0
LACR	2IO	om the following two: Texts and Contexts	2.0
			3.0
LACR	22X	SIFT	3.0
		Fall Total	16.0
Spring			
DACR	212	Ballet IV	2.0
DACR	232	Modern Dance IV	2.0
DACR	222	Jazz Dance IV	1.0
DACR	242	Dance Pedagogy II	2.0
DACR	261	Dance Composition I	1.0
DAPF	8XX	Dance Ensemble	1.0
DACR	250**	Music Survey	3.0
DACK	250	Elective	I.0
7-14-			1.0
		om the following two:	2.0
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Spring Total	16.0

Junior Ye	ar		Credits
Fall	****		
DAPF	321	Jazz Dance V	4.0
DACR	361	Dance Composition II ~	2.0
DAPF	20I	Tap III	1.0
DAPF	XXX	Dance for Non-Majors	2.0
Select one	course fro	om the following two:	
DAPF	375	Voice I or	1.0
THST	181	Acting for Non-Majors I	
Select one	course fro	om the following two:	
DAPF	8XX	Dance Ensemble or	1.0
DAPF	325	Jazz Repertory	
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	18.0
Spring			
DAPF	322	Jazz VI	4.0
DACR	362	Dance Composition III	2.0
DACR	375	Theater Functions	1.0
DAPF	202	Tap IV	1.0
DAPF	XXX	Dance for Non-Majors	2.0
Select one	course fro	om the following two:	
DAPF	376	Voice II or	1.0
THST	182	Acting II	
Select one	course fro	om the following two:	
DAPF	8XX	Dance Ensemble or	1.0
DAPF	326	Jazz Repertory	
		Elective	1.0
		Liberal Arts	3.0
		Spring Total	16.0
Junior Ye	ar Total:		34.0

Sophomore Year Total:

32.0

Senior Year			
Fall			
DAPF	421	Jazz VII	4.0
DAPF	481	Dance Production I	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensemble	0.1
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	15.0
Spring			
DAPF	422	Jazz VIII	4.0
DAPF	482	Dance Production II	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensemble	1.0
		Electives	2.0
DACR	470	Survey of the Business of Dance	2.0
		Liberal Arts	3.0
		Spring Total	15.0
Senior Yea	ar Total:		30.0

^{*}May be taken either term, and fulfills the Liberal Arts elective requirement.

Liberal Arts Distribution Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
DACR 151/152	6 cr.
DACR 250	3 cr.
LASM 921	3 cr.
Period Interpretation	6 cr.
Liberal Arts Elective	12 cr.

^{**}Fulfills Liberal Arts discipline history requirement.

Modern Dance Major 128 credits

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Freshman Year			Credits	
Fall				
DACR	160	Rhythm for Dancers	1.0	
DACR	111	Ballet l	2.0	
DACR	131	Modern Dance I	2.0	
DACR	121	Jazz Dance l	1.0	
DACR	101	Tap 1	1.0	
DACR	153	Fundamentals of Dance I	1.0	
		Electives	2.0	
LACR	101	First Year Writing I	3.0	
DACR	151	Dance History 1	3.0	
		Fall Total	16.0	
Spring				
DACR	112	Ballet II	2.0	
DACR	132	Modern Dance II	2.0	
DACR	152 122	Dance History I	3.0	
DACR		Jazz Dance II	1.0 1.0	
DACR	102	Tap II		
DACR	164	Improvisation 1	1.0	
DACR	154	Fundamentals of Dance II	1.0	
I A CD	100	Electives	2.0	
LACR	102	First Year Writing 11	3.0	
		Spring Total	16.0	
Teomina	Year Total			
Sophom				
Sophom Fall	ore Year	D.U. W.		
Sophom Fall DACR	ore Year	Ballet III	2.0	
Sophom Fall DACR DACR	211 231	Modern Dance III	2.0	
Sophom Fall DACR DACR DACR	211 231 221	Modern Dance III Jazz Dance III	2.0 1.0	
Sophomo Fall DACR DACR DACR DACR	211 231 221 241	Modern Dance III Jazz Dance III Dance Pedagogy I	2.0 1.0 2.0	
Sophomo Fall DACR DACR DACR DACR DACR	211 231 221 241 260	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers	2.0 1.0 2.0 1.0	
Sophomo Fall DACR DACR DACR DACR DACR DACR DACR	211 231 221 241 260 8XX	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble	2.0 1.0 2.0 1.0 1.0	
Sophomo Fall DACR DACR DACR DACR DACR	211 231 221 241 260	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy	2.0 1.0 2.0 1.0 1.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR DACR DAPF LASM	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective	2.0 1.0 2.0 1.0 1.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two:	2.0 1.0 2.0 1.0 1.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts	2.0 1.0 2.0 1.0 1.0 3.0 1.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two:	2.0 1.0 2.0 1.0 1.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts	2.0 1.0 2.0 1.0 1.0 3.0 1.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM Select one LACR	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR DAPF LASM Select one LACR	211 231 221 241 260 8XX 921*	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR LASM Select one LACR LACR	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR DACR LACR DACR DACR DACR LACR LACR LACR DACR DACR LACR LACR	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0	
Sophom Fall DACR DACR DACR DACR DACR LASM Select one LACR LACR Spring DACR DACR	211 231 221 241 260 8XX 921* course fro 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 3.0 16.0	
Sophom- Fall DACR DACR DACR DACR DACR DACR LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0 2.0 2.0 1.0	
Sophom- Fall DACR DACR DACR DACR DACR DACR LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 2.0 2.0 1.0 2.0 1.0	
Sophom Fall DACR DACR DACR DACR DACR DACR LASM Select one LACR LACR Spring DACR DACR DACR DACR DACR DACR DACR	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0	
Sophom- Fall DACR DACR DACR DACR DACR DACR LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	211 231 221 241 260 8XX 921* course fro 210 22X	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 2.0 1.0 2.0 1.0	
Sophom- Fall DACR DACR DACR DACR DACR DACR LASM Select one LACR Spring DACR DACR DACR DACR DACR DACR DACR DACR	211 231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX 250**	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble Music Survey	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0 2.0 1.0 2.0 1.0 2.0 1.0 3.0	
Sophom Fall DACR DACR DACR DACR DACR LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	211 231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX 250**	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble Music Survey Elective m the following two:	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 3.0 2.0 1.0 2.0 1.0 1.0	
Sophom Fall DACR DACR DACR DACR DACR LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	211 231 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX 250**	Modern Dance III Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble Music Survey Elective	2.0 1.0 2.0 1.0 3.0 1.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0 3.0	

Junior Ye	ar		Credits
Fall			-
DAPF	331	Modern Dance V	4.0
Select one	course fro	om the following two:	
DAPF	335	Modern Repertory I or	1.0
DAPF	8XX	Dance Ensemble	
DACR	361	Dance Composition II	2.0
DAPF	263	Improvisation II	1.0
DAPF	XXX	Non-Major Dance	2.0
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	17.0
Spring			
DAPF	332	Modern Dance VI	4.0
Select one	course fro	om the following two:	
DAPF	336	Modern Repertory II or	1.0
DAPF	8XX	Dance Ensemble	
DACR	362	Dance Composition III	2.0
DACR	375	Theater Functions	1.0
DAPF	264	Improvisation III	1.0
DAPF	XXX	Non-Major Dance	2.0
		Electives	2.0
		Liberal Arts	3.0
		Spring Total	16.0
Junior Yea	ır Total:		33.0

Sophomore Year Total:

32.0

Senior Y	ear		
Fall			
DAPF	431	Modern Dance VII	4.0
DAPF	481	Dance Production I	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensemble	1.0
		Electives	2.0
		Liberal Arts	6.0
		Fall Total	16.0
Spring			
DAPF	432	Modern Dance VIII	4.0
DAPF	482	Dance Production II	2.0
DAPF	XXX	Dance for Non-Majors	1.0
DAPF	8XX	Dance Ensemble	1.0
		Electives	2.0
DACR	470	Survey of the Business of Dance	2.0
		Liberal Arts	3.0
		Spring Total	15.0
Senior Yea	ar Total:		31.0

^{*} May be taken either term, and fulfills the Liberal Arts elective requirement.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
DACR 151/152	6 cr.
DACR 250	3 cr.
LASM 921	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	12 cr.

^{**} Fulfills Liberal Arts discipline history requirement.

Dance Education Major 130 credits

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

	Freshman Year Credits			
			Credits	
Fall				
DACR	160	Rhythm for Dancers	1.0	
DACR	111	Ballet l	2.0	
DACR	131	Modern Dance I	2.0	
DACR	121	Jazz Dance I	1.0	
DACR	101	Tap I	1.0	
DACR	153	Fundamentals of Dance I	1.0	
		Electives	2.0	
LACR	101	First Year Writing I	3.0	
DACR	151	Dance History I	3.0	
		Fall Total	16.0	
		Tun Total	10.0	
Spring				
DACR	112	Ballet II	2.0	
DACR	132	Modern Dance II	2.0	
DACR	152	Dance History 1	3.0	
DACR	122	Jazz Dance II	1.0	
DACR	102 .	Tap II	1.0	
DACR	164	Improvisation I	1.0	
DACR	154	Fundamentals of Dance II	1.0	
		Electives	2.0	
LACR	102	First Year Writing II	3.0	
		Spring Total	16.0	
Freshman	Year Total	:	32.0	
Sophomo	ore Vear			
Fall				
	211	Ballet III	2.0	
		Dancem		
DACR		Madam Danca III		
DACR	231	Modern Dance III	2.0	
DACR DACR	231 221	Jazz Dance III	2.0 1.0	
DACR DACR DACR	231 221 241	Jazz Dance III Dance Pedagogy I	2.0 1.0 2.0	
DACR DACR DACR DACR	231 221 241 260	Jazz Dance III Dance Pedagogy I Music for Dancers	2.0 1.0 2.0 1.0	
DACR DACR DACR DACR DAPF	231 221 241 260 8XX	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble	2.0 1.0 2.0 1.0 1.0	
DACR DACR DACR DACR	231 221 241 260	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy	2.0 1.0 2.0 1.0 1.0 3.0	
DACR DACR DACR DACR DAPF	231 221 241 260 8XX	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble	2.0 1.0 2.0 1.0 1.0	
DACR DACR DACR DACR DAPF LASM	231 221 241 260 8XX 921* course fro	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two:	2.0 1.0 2.0 1.0 1.0 3.0	
DACR DACR DACR DACR DAPF LASM Select one LACR	231 221 241 260 8XX 921* course fro	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts	2.0 1.0 2.0 1.0 1.0 3.0	
DACR DACR DACR DACR DAPF LASM	231 221 241 260 8XX 921* course fro	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two:	2.0 1.0 2.0 1.0 1.0 3.0	
DACR DACR DACR DACR DAPF LASM Select one LACR	231 221 241 260 8XX 921* course fro	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts	2.0 1.0 2.0 1.0 1.0 3.0 1.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR	231 221 241 260 8XX 921* course fro	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT	2.0 1.0 2.0 1.0 1.0 3.0 1.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR Spring	231 221 241 260 8XX 921* course fro 210 22X	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 3.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR Spring DACR	231 221 241 260 8XX 921* course fro 210 22X	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 3.0 16.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR DACR DACR DACR DACR DACR	231 221 241 260 8XX 921* course fro 210 22X	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0	
DACR DACR DACR DACR DACR DAPF LASM Select one LACR LACR DACR DACR DACR DACR DACR	231 221 241 260 8XX 921* course fro 210 22X	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective muthe following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR	231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective m the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	231 221 241 260 8XX 921* course fro 210 22X 212 232 242 261	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 1.0 2.0 2.0 1.0 2.0 1.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR LACR DACR DACR DACR DACR DACR DACR DACR D	231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	231 221 241 260 8XX 921* course fro 210 22X 212 232 242 261	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble Music Survey	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0 3.0 3.0	
DACR DACR DACR DACR DAPF LASM Select one LACR LACR LACR DACR DACR DACR DACR DACR DACR DACR D	231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0	
DACR DACR DACR DACR DACR DAFF LASM Select one LACR LACR DACR DACR DACR DACR DACR DACR DACR D	231 221 241 260 8XX 921* course fro 210 22X 212 232 222 242 261 8XX 250**	Jazz Dance III Dance Pedagogy I Music for Dancers Dance Ensemble Dynamic Anatomy Elective In the following two: Texts and Contexts SIFT Fall Total Ballet IV Modern Dance IV Jazz Dance IV Dance Pedagogy II Dance Composition I Dance Ensemble Music Survey	2.0 1.0 2.0 1.0 1.0 3.0 1.0 3.0 3.0 3.0 16.0 2.0 2.0 1.0 2.0 1.0 3.0 3.0	
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Junior Ye	Junior Year		
Fall			
DAPF	3X1	Major Technique	4.0
DAPF	XXX	Non-Major Dance	1.0
DACR	373	Concepts of Health & Fitness	2.0
DACR	361	Dance Composition II	2.0
Select one	course from	n the following two:	
DAPF	8XX	Dance Ensemble or	1.0
DAPF	3X5	Repertory	
		Electives	2.0
Select one	course from	n the following two:	
LASS	871***	Child & Adolescent Psych	3.0
LASS	872 ***	Adult Psychology	
		Liberal Arts	3.0
		Fall Total	18.0
Spring			
DAPF	3X2	Major Technique	4.0
DAPF	XXX	Non-Major Dance	1.0
DACR	362	Dance Composition III	2.0
DACR	375	Theater Functions	1.0
Select one	course from	n the following two:	
DAPF	8XX	Dance Ensemble or	1.0
DAPF	3X6	Repertory	
		Electives	1.0
LASS	975***	Educational Psychology	3.0
		Liberal Arts	3.0
		Spring Total	16.0
Junior Yea	ar Total:		34.0

Senior Y	ear		
Fall			
DAPF	4X1	Major Technique	4.0
DAPF	XXX	Non-Major Dance	1.0
DACR	441	Dance Symposium I	3.0
DAPF	481	Dance Production I	2.0
		Elective	1.0
		Liberal Arts	6.0
		Fall Total	17.0
Spring			
DACR	442	Dance Symposium 11	3.0
DACR	449	Student Teaching	7.0
DAPF	482	Dance Production II	2.0
		Electives	1.0
DACR	470	Survey of the Business of Dance	2.0
		Spring Total	15.0
Senior Ye	ar Total:		32.0

^{*}May be taken either term, and fulfills the Liberal Arts requirement.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
DACR 151/152	6 cr.
DACR 250	3 cr.
LASM 921	3 cr.
LASS 871 or 872	3 cr.
LASS 975	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	6 cr.

Certificate in Dance 55 credits

First Yea	r		Credits
Fall			
DACR	160	Rhythm for Dancers	1.0
DACR	111	Ballet 1	2.0
DACR	131	Modern Dance 1	2.0
DACR	121	Jazz Dance I	1.0
DACR	153	Fundamentals of Dance I	1.0
DACR	101	Tap 1	1.0
DACR	151	Dance History 1	3.0
		Electives	3.0
		Fall Total	14.0
Spring			
DACR	112	Ballet II	2.0
DACR	132	Modern Dance II	2.0
DACR	164	Improvisation 1	1.0
DACR	122	Jazz Dance II	1.0
DACR	154	Fundamentals of Dance 11	1.0
DACR	102	Tap 11	1.0
DACR	152	Dance History 11	3.0
		Electives	2.0
		Spring Total	13.0
First Year	Total:		27.0

Second Year			
Fall			
DACR	211	Ballet III	2.0
DACR	231	Modern Dance III	2.0
DACR	221	Jazz Dance III	1.0
DACR	260	Music for Dancers	1.0
DACR	241	Dance Pedagogy I	2.0
DACR	373	Concepts of Health & Fitness	2.0
DAPF	8XX	Dance Ensemble	1.0
		Electives	3.0
		Fall Total	14.0
Spring			
DACR	250	Survey of Music	3.0
DACR	212	Ballet IV	2.0
DACR	231	Modern Dance IV	2.0
DACR	222	Jazz Dance IV	1.0
DACR	241	Dance Pedagogy II	2.0
DAPF	8XX	Dance Ensemble	1.0
DACR	261	Dance Composition I	1.0
	•	Electives	2.0
		Spring Total	14.0
Second Ye	ar Total:		28.0

^{**}Fulfills Liberal Arts discipline history requirement.

^{***}May be taken in any term. LASS 871 or LASS 872 is the prerequisite to LASS 975.

The School of Music

Marc Dicciani

mdicciani@uarts.edu Director 250 South Broad Street 215-717-6342

Mission Statement

The School of Music at The University of the Arts prepares musicians for 21st century careers in the creative arts as performers, composers and educators. Jazz serves as the nucleus of the School's curriculum with the belief that it nurtures creativity in young musicians. Faculty continue to reaffirm traditional techniques and methodologies in the instruction of music theory, performance, and history, while experimentation, improvisation and innovation inspired by the jazz curriculum drive the School's overarching educational goals, pedagogy, and methodologies.

Overview

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, and includes study in European and world traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons with master faculty, and an abundance and diversity of ensembles. Coursework for instrumental, vocal, and composition majors includes jazz improvisation, jazz theory and ear training, arranging, orchestration, basic piano and jazz piano, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock), and world music.

Performance opportunities play an important part in the student's education by sharpening technical and improvisation skills, and increasing the student's command of repertoire and styles. The School's numerous performance ensembles represent a wide range of styles and categories of jazz, American, and world music. Students are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in three degree programs: the Bachelor of Music in Jazz Studies, which prepares students for careers as music professionals in vocal or instrumental performance, or composition; the Master of Arts in Teaching in Music Education, which prepares students for certification as music teachers for kindergarten through 12th grade; and the Master of Music in Jazz Studies, which is a finishing program for highly advanced students preparing for careers as performers or college-level instructors. A unique aspect of the undergraduate program allows students to select a Music Education minor or Jazz Master's track that may enable them to earn both a bachelor's and master's degree in five years.

The School of Music faculty is made up of experienced and practicing professionals, many of whom have attained international stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with greats that has included Wynton Marsalis, Randy and Michael Brecker, Arturo Sandoval, Dave Weckl,

Joshua Redman, Jack DeJohnette, Terence Blanchard, Danilo Perez, Bill Stewart, Peter Nero, Ernie Watts, Mike Stern, Chris Potter, Adam Nussbaum, Dave Liebman, Mike Mainieri, Gonzalo Rubalcaba, Dennis Rowland, Gregg Field, Grover Washington, Jr., Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Jon Faddis, James Moody, Marvin 'Smitty' Smith, Dave Samuels, Rob McConnell, Dennis Chambers, McCoy Tyner, Patti Austin, Kurt Elling, Nestor Torres, The Yellowjackets, and Joey DeFrancesco.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians, including bassist Stanley Clarke, pianists Kenny Barron, Andre Watts, and Sumi Tonooka, vocalists Florence Quivar and Osceola Davis, drummer Gerry Brown, saxophonist Lew Tabackin, trombonist Robin Eubanks, composer Vincent Persichetti, and TV/film composers John Davis and Edd Kalehoff.

Facilities

The School of Music is located in the Merriam Theater building at 250 South Broad Street. Facilities include fully equipped music studios, practice rooms, a class piano laboratory, a digital drum lab, and class-rooms. The school's MARS (MIDI and Recording Studios) is a modern recording and music technology facility, with a complete 32-input recording studio, MIDI and computer labs, computer and synthesizer workstation labs, and an audio-for-video dubbing and editing lab. Most practice rooms are equipped with grand pianos. A suite of fully equipped percussion and drumset studios is available for student practice.

The University's historic Merriam Theater, Gershman Building, and the Arts Bank are used for student and faculty performances. The music library, located in the Merriam building, contains books, manuscripts, journals, scores, records, tapes, and compact discs, as well as listening and viewing facilities, a music education information center, and online access to the Internet for students.

Performance Opportunities/ Ensembles

Afro-Cuban Ensemble

Big Band

'Blue Note' Ensemble

Brass Ensemble

Brazilian Jazz Ensemble

Brazilian Percussion Ensemble

'Brecker Brothers' Ensemble

Chamber Singers

'Charles Mingus' Ensemble

Chorus

Drumset Ensemble

Faculty Recitals

Fusion Ensemble

Guest Artist Concerts

Handbell Choir

Inter-arts Ensemble

Jazz Guitar Ensemble

Jazz Lab Band

'Jazz Messengers' Ensemble

Jazz Singers

Jazz Trombone Ensemble

Latin Jazz Ensemble

'Maynard Ferguson' Ensemble

'Miles Davis' Ensemble

Musical Theater Ensemble

New Orleans Ensemble

Opera Scenes

Percussion Ensemble

Rick Kerber Tribute Big Band

'Rumble' (Bucket Drums)

Saxophone Ensemble

Small Jazz Ensemble Concerts

'Steely Dan' Ensemble

Student Recitals

Trombone Ensemble World Music Ensemble

'Yellowjackets' Ensemble

Programs of Study Major Areas of Concentration

Bass (Electric and/or Upright)

Cello

Clarinet

Composition

Drums

Flute

Guitar

Saxophone

Trombone

Trumpet Tuba

Percussion

Piano Violin

Voice

Woodwind Doubling

Undergraduate Programs Bachelor of Music in Jazz Studies in Composition

Students enrolled as majors in Composition take private lessons with our faculty who work professionally in contemporary classical, jazz, and commercial (radio, TV, film, industrial) and pop idioms. Monthly workshops featuring guest composers representing a variety of musical genres present students with an inside look at their creative processes and techniques. Additional courses include Jazz Ear Training, Jazz Theory, MIDI and Music Technology, Arranging, Orchestration, Music History, Business of Music, and ensembles. Student compositions are read or performed by our ensembles, and frequent performances of students' music highlight the school's concert schedule. Composition students can also elect an option to take additional study on an instrument or voice. The University's creative environment encourages collaborations with film, animation, dance, theater, and multimedia students.

Bachelor of Music in Jazz Studies in Instrumental Performance

The Jazz Studies instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer or arranger in jazz and/or contemporary music. Students receive weekly, one-hour private lessons in their major area with renowned artist teachers. Performance opportunities are plentiful in the school's award-winning jazz ensembles. Special courses include Jazz Improvisation, Jazz Theory, Jazz Ear-Training, Basic Piano, Jazz Piano, Jazz Arranging, History of Jazz, The Business of Music, MIDI Synthesis, Music Technology, Recording Engineering, Transcription and Analysis, Acoustics, Orchestration, World Music, 20th Century Music, Advanced Rhythmic Theory, and Advanced Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program that includes the study of various woodwind instruments.

Bachelor of Music in Jazz Studies in Vocal Performance

The Vocal Jazz Studies program in the School of Music is a unique curriculum that provides strong training in traditional vocal technique, and combines skills and knowledge in a range of vocal styles and literature including jazz/contemporary, and classical and musical theater. Students receive private instruction in voice, and take a core of courses in jazz ear training, jazz theory, jazz history, styles and diction, theory, basic piano, jazz piano, advanced piano, music technology, and careers in music. Additionally, Vocal majors select classes and ensembles that most accurately reflect performance and study interests, including jazz vocal ensembles, chorus and chamber singers, vocal workshops, and an ongoing series of master classes.

Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without liberal arts courses. Students wishing to transfer from this program to the bachelor's degree program may apply to do so in any year of their matriculation and will be required to obtain the approval of both the Director of the School of Music and the Director of Liberal Arts. The Diploma program is ideal for students who have already earned a degree in a field other than music, but who want the benefit of a complete undergraduate training and education in music.

Certificate in Music

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required.

The Certificate in Music is awarded only to students who are in residence and are matriculated in the certificate program.

E-Music Minor

The minor in e-music offers students majoring in both Multimedia and Music an opportunity to create electronic and experimental music, to develop skills that allow them to produce, package, and distribute music by taking advantage of digital technology, and to design electronic instrumental interfaces. The minor prepares students for a variety of highly entrepreneurial careers ranging from entertainment and product development to creative and production work in the recording and musical fields. This minor is only available to students majoring in Multimedia or Music. Please note that this minor requires 17 credits for Music majors. Specific requirements for multimedia majors can be found in the CMAC section of this catalog.

MMDI	101	Visual Communications Studio	3.0 cr.
MMDI	111	Introduction to Interface Design	3.0
MUSC	353	History of Rock &	
		Experimental Music	3.0
MUSC	461	Recording	2.0
MMD1	330	E-Music Thesis Project	3.0
One of the	following:		
MMDI	202	Web Design Studio or	3.0
MMDI	212	Game Design Studio	

Music Education Minor

The Music Education minor complements the degree studies of all music majors, with two courses counting towards the liberal arts core of the student's bachelor's degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This '4+1' option allows students to earn a MUED minor, bachelor's degree, master's degree, and teacher certification in only five years.

Graduate Programs Master of Arts in Teaching - Music Education (MAT)

The Master of Arts in Teaching Music Education is a 36-credit program designed for students who have completed bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education, music-related curricula. The MAT can be completed in one academic year provided corequisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take the Music Education Minor, which satisfies all corequisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

Master of Music in Jazz Studies

The Master of Music in Jazz Studies is a 32-credit program designed for students who have completed a bachelor's degree in jazz performance or other applied music with significant experience in jazz/contemporary music studies. The MM can be completed in a one-year, two-semester schedule, providing that all prerequisite skills are satisfied prior to beginning the program. The entrance requirements include advanced technical and stylistic facility on the major instrument or voice, and skills in improvisation, jazz theory and ear training, and jazz history. The MM program is intended to dramatically increase the student's performance abilities, as well as provide a diversity of other professional-level competencies, preparing the student for a career as a music professional or college-level teacher.

School of Music Faculty

Applied and Ensemble Studies

Composition

Andrea Clearfield Norman David Don Glanden Rick Hall Evan Solot, *Chair* David Thomas

Guitar

Jimmy Bruno Thomas Giacabetti, *Chair* Michael Kennedy Pat Martino Michael Quaile

Keyboards

Samuel Dockery Robert Durso Don Glanden, *Chair* Dave Hartl Jamar Jones Trudy Pitts Elio Villafranca

Annette DiMedio

Percussion/Drums

Marc Dicciani Orlando Haddad Tony Miceli Joseph Nero, *Chair (Percussion)* James Paxson Marlon Simon Rick Van Horn Tom Walling

Robert Brosh, Chair (Drums)

Saxophone

Chris Farr Ronald Kerber, *Chair* Frank Mazzeo Daniel Muller Anthony Salicondro Ben Schachter Bill Zaccagni

Strings

John Blake Marjorie Goldberg Richard Hotchkiss

Trombone

John Fedchock Richard Genovese Fred Scott

Trumpet

Matt Gallagher Tim Hagans Jeff Jarvis Bill Pusey George Rabbai John Swana Dennis Wasko, *Chair*

Upright Jazz Bass/Electric Bass

Steve Beskrone Charles Fambrough Micah Jones Kevin MacConnell Craig Thomas Howard Thompson Gerald Veasley

Voice

Paul Adkins Meg Clifton Jeffrey Kern, *Chair* Kelly Meashey Joanna Pascale Reginald Pindell Anne Sciolla

Large Jazz Ensembles

Frank Mazzeo Evan Solot Bill Zaccagni

Small Jazz Ensembles

All Jazz faculty

Vocal Ensembles and Conducting

Meg Clifton Brian Kain Jeffrey Kern Joanna Pascale

Music Education -Undergraduate and Graduate Studies

Ellen Abrahams
Robert Brosh
Marc Dicciani
Annette DiMedio
William Garton
Richard Genovese
Marjorie Goldberg
Patrick M. Jones, Head
Michael Kennedy
Ronald Kerber
Jeffrey Kern
Christopher Mauté
Joseph Nero
James Paxson
Robert Quaile, Jr.

Thomas Rudolph Gia Walton Dennis Wasko Bill Zaccagni

Music Studies

Arranging/Orchestration

Norman David Bill Zaccagni

Class Piano

Annette DiMedio Jeffrey Kern David Thomas

Computer and Electronic Music

Steve Goodsell Dave Hartl Micah Jones Thomas Rudolph

Conducting

Patrick Jones Jeffrey Kern

Jazz Improvisation

Jimmy Bruno Chris Farr Don Glanden Ronald Kerber Pat Martino Tony Miceli Michael Quaile Ben Schachter John Swana Craig Thomas

Jazz Pedagogy

Ronald Kerber Rick Lawn Bill Zaccagni

Latin-American Music

Orlando Haddad Marlon Simon Elio Villafranca

Music Business

Marc Dicciani Orlando Haddad

Music History and Literature

Robert Brosh Donald Chittum Norman David Annette DiMedio Mark Germer Ellen LaPorte Bill Zaccagni

Music Journalism

Michael Dawson Bruce Klauber Rick Van Horn

Musicianship

Chris Farr Don Glanden Micah Jones Ronald Kerber Jeffrey Kern Evan Solot

Recording

Steven Goodsell

Theory

Donald Chittum, Chair Norman David Don Glanden Dave Hartl Micah Jones Evan Solot Craig Thomas David Thomas Bill Zaccagni

World Music

Robert Brosh Donald Chittum

Music Librarian

Mark Germer

Special Regulations/Requirements Attendance

The number of hours of 'Unexcused Absences' permitted per semester in the School of Music may not exceed the number of credits per course, i.e., in a three-credit course, no more than three hours of unexcused absences are permitted; in a two-credit course, no more that two hours of unexcused absences are permitted, etc.

Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if he/she is unable to keep the appointment time. Failure to give at least 24 hours prior notice may result in forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences.

Lessons missed because of unexcused absences will not be made up. Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher, or his/her designee.

Unless circumstances render it impossible, 'make-up' lessons for the Fall semester are to be completed prior to the Spring semester; 'make-up' lessons for the Spring must be completed by June 15.

Normally, students are entitled to 28 one-hour lessons during the academic year (14 per semester).

Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure a 'Request for Change of Major Teacher' form from the
Director of the School of Music.

- 2. State reasons for requesting a change of teacher.
- 3. Obtain the signed approval of the present and the requested teacher.
- 4. Obtain the signed approval of the department chair.
- 5. Obtain the signed approval of the Director of the School of Music.

Such changes are not usually effected in mid-semester. If the change is approved during the semester, in addition to the process stated above, the student must also complete a Drop/Add form to correct the current major teacher designation. The Drop/Add form must be signed by the Director of the School of Music and submitted by the student to the Office of the Registrar.

The school requires that every student must change applied major teachers following the fourth semester of study with a particular teacher. Students are given the option of requesting a specific teacher, or the Department Chair or Director can appoint one. This policy reaffirms the high quality of instruction in every applied area, and guarantees a diversity of teaching and learning perspectives in the major.

Faculty Advisors

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Students should feel free to see their advisor at any time concerning problems that they may encounter.

Appointments can be made at the mutual convenience of the student and the faculty advisor.

Jury Examinations

All first-, second-, and third-year music majors must take a jury examination in their applied area upon the completion of the second, fourth, and sixth semesters of applied study. This usually occurs in May during the week of or immediately following classroom examinations. However, students who began their matriculation in midyear, transferred from another institution, or have failed their jury in a prior year may be scheduled to take the examination in December.

Students are evaluated in comparison to the Minimum Applied Jury Requirements in their major. A list of these requirements is given to each student by his/her major teacher at the beginning of each year. The jury consists of at least two faculty members in addition to the major teacher (who may be present but may not grade). The jury examination is graded 'Pass/Fail,' but also includes areas of optional letter grading evaluation.

Failure in any single 'Pass/Fail' aspect of the jury examination constitutes an 'F' (Failure) in the entire jury examination. A student who fails the jury fails the entire semester in the applied major, the examination may not be retaken until the following semester. A grade of 'F' will appear on the student's transcript for both the major lessons and the jury exam, and the student will receive no credit for the semester's work in major lessons. The student must repeat the failed semester of applied study and retake the jury examination at the completion of the next semester. A student who fails the same semester jury examination more than once, or who fails a total of more than one jury examination during his/her matriculation at the University will be recommended for dismissal.

The requirements that are tested in the jury examination are those that have been established, by a departmental faculty committee, to be the minimum set of skills and knowledge necessary for successful completion of applied study. Requirements are established for each year of study and are considered cumulative: e.g., a jury examination of a second-year student may include requirements from the first year.

It is possible for a student to pass the jury examination and yet receive a failing grade in the major, due to the different grading and evaluation criteria for each. However, a student who fails the jury will receive a failure in the major.

Senior or Graduate Recital/Senior Showcase

All fourth-year students are required to present a solo or group performance during a designated period in the spring semester. This 'Senior Showcase' is the official recital required for graduation. The showcase is graded pass/fail and will appear on the student's transcript. Recital grading is decided by a majority vote of a faculty committee. Grading criteria include many different aspects, including duration, preparation, performance, and presentation. A sample evaluation form is distributed at the beginning of the semester to all students who are scheduled to present a senior showcase.

All performances are audio- and videotaped by the School for archival and grading purposes only; they are not meant to be professional-quality productions or student demos. Due to federal copyright laws, duplication by the School or the student is expressly prohibited. All performances are staffed (sound, light and video) by University personnel, and the official programs must be printed by the School.

A series of workshops titled 'Senior Showcase Forum' is offered during the fall semester prior to the scheduling of recitals, during which faculty and staff outline the requirements such as the selection of material, ensemble personnel, performance date, set-up, stage presentation, etc. Attendance at the forum is mandatory for all students who will be presenting a showcase, and is factored into the final recital grade. Each student's major teacher and department chair must approve the recital program. Approval must be received in writing, at least three weeks prior to the recital.

Students failing the senior showcase may be given one more opportunity to present a successful one prior to the end of the semester. If that attempt fails, the student must wait until the following semester. A student who has not presented a satisfactory showcase cannot graduate.

Students who have met the requirements of presenting a satisfactory showcase are free to use the School facilities at any other time during the year to present a concert or recital of their choosing.

The forum, the preparation, and the showcase are intended to provide a valuable educational and professional experience for the student.

Academic Censure

In addition to the criteria listed under 'Academic Censure' in the Academic Policies section of this catalog, a grade below 'B-' (2.67) in Major Lessons is considered to be criteria for Academic Censure.

First Wednesday

The first Wednesday of each month is devoted to a concert of select student performances.

Music majors may not schedule other commitments during the time designated as First Wednesday and attendance is required. In addition, all music students are encouraged to attend student and professional performances on a regular basis.

Professional Standards and Behavior

Students are required to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Failure to follow directions, and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure, including lowering of grades, course failure, removal from the class, or suspension.

Applied Workshops

Workshops in each applied major/department are scheduled at least four times each semester. Faculty and guests teach an array of topics that are supplemental and supportive to the major lesson. Attendance and participation are required as part of the grade in the major.

Graduation Requirements

In addition to the general CPA requirements for graduation, the following must be fulfilled:

Undergraduate Requirements

- 1. Performance majors must present a satisfactory graduation recital before the public ('satisfactory' performance to be determined by majority vote of a faculty jury).
- Composition majors must submit a satisfactory substantial work in the senior year, to be publicly performed, adjudicated by the Composition faculty.
- 3. The recital must include musical selections as stipulated by the faculty, and must conform to School of Music recital requirements.

Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

Exit Requirements for the Master of Music in Jazz Studies

All MM students must complete a satisfactory graduate project and a graduate recital in order to meet the degree requirements for completion of the Master of Music.

The recital must include musical selections as stipulated by the major teacher and department, and must conform to the guidelines as stated in the school policy governing recitals and senior recitals.

All MM candidates are required to maintain a cumulative GPA of at least a 3.0.

Bachelor of Music in Jazz Studies-Instrumental Performance 126 credits

Freshma	n		Credits
Fall			
MULS	111	Applied Major Instruction	3.0
MUSC	101	Music Theory 1	3.0
MUSC	111	Musicianship I	3.0
MUPF	130	Major Workshop	1.0
MUSC	121	Class Piano I	1.0
MUSC	161	Music Technology Survey	1.0
LACR	101	First Year Writing I	3.0
		Fall Total	15.0
Spring			
MULS	112	Applied Major Instruction	3.0
		Applied Major Instruction	3.0
MUSC	102 112	Music Theory II	3.0
MUSC		Musicianship II	
MUSC	131	Freshman Improvisation	1.0
MUSC	122	Class Piano II	1.0
MUSC	162	Music Technology Survey	1.0
LACR	102	First Year Writing II	3.0
		Spring Total	15.0
Freshman	Year Tota	I	30.0
Sophome	ore	-	
Fall			
MULS	211	Applied Major Instruction	3.0
MUSC	203	Jazz Theory 1	3.0
MUSC	205	Jazz Ear Training I	3.0
MUPF	8XX	Ensemble	1.0
MUSC	223	Class Jazz Piano I	1.0
MUSC	231	Jazz Improvisation I	2.0
Select one	course fr	om the following two:	
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Fall Total	16.0
Spring			
MULS	212	Applied Major Instruction	3.0
MUSC	204	Jazz Theory II	3.0
MUSC	204	Jazz Ear Training II	3.0
MUPF	8XX	Ensemble	1.0
MUSC	224	Class Jazz Piano II	1.0
MUSC	232	Jazz Improvisation II	2.0
		om the following two:	2.0
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
2,1010	-271	Spring Total	16.0
Sophomor	V - m	• •	32.0

Junior			Credits
Fall			
MULS	311	Applied Major Instruction	3.0
MUPF	8XX	Ensemble	10
MUSC	333	Transcription and Analysis	1.0
MUCP	361	Orchestration I	3.0
MUSC	451**	Jazz History	3.0
		Liberal Arts	6.0
		Fall Total	17.0
Spring			
MULS	312	Applied Major Instruction	3.0
MUPF	8XX	Ensemble	1.0
MUSC	334	Transcription and Analysis	1.0
		Electives	6.0
		Liberal Arts	6.0
		Spring Total	17.0
Iunior Yea	r Total		34.0

Spring			
MULS	312	Applied Major Instruction	3.0
MUPF		Ensemble	1.0
MUSC	334	Transcription and Analysis	1.0
		Electives	6.0
		Liberal Arts	6.0
		Spring Total	17.0
Junior Yea	ar Total		34.0
Senior			
Fall			
MULS	411	Applied Major Instruction	3.0
MUSC	351**	Music History I	3.0
MUPF	8XX	Ensemble	2.0
		Electives	3.0
		Liberal Arts	3.0
Select one	course fro	m the following two:*	
MUSC	481	Business of Music	2.0
MUSC	482	Careers in Music	
		Fall Total	16.0
Spring			
MULS	412	Applied Major Instruction	3.0
MUSC	352**	Music History II	3.0
MUPF	8XX	Ensemble	2.0
		Liberal Arts	6.0
MULS	400	Senior Recital	0
		Spring Total	14.0
Senior Yea	ar Total		30.0

Senior Recital may be completed in either semester.

N.B. All instrumental majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

Piano (MUSC 121/122) and Jazz Piano (MUSC 223/224) are not required for piano majors. Instead, substitute four elective credits. This requirement may be completed either semester.

- * All undergraduate music students must take either Business of Music (MUSC 481) or Careers in Music (MUSC 482). Students who take both may apply one toward elective credits.
- ** Also fulfills Liberal Arts discipline history requirement.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
MUSC 351/352	6 cr.
MUSC 451	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.

Bachelor of Music in Jazz Studies-Vocal Performance 126 credits

Freshma	n		Credits
Fall			
MULS	121	Applied Major Instruction	3.0
MUSC	101	Music Theory I	3.0
MUSC	111	Musicianship I	3.0
MUPF	121	Vocal Styles and Diction I	1.0
MUPF	872	Chorus	1.0
MUSC	121	Class Piano I	1.0
MUSC	161	Music Technology Survey	1.0
LACR	101	First Year Writing I	3.0
		Fall Total	16.0
Spring			
MULS	122	Applied Major Instruction	3.0
MUSC	102	Music Theory 1I	3.0
MUSC	112	Musicianship 11	3.0
MUPF	122	Vocal Styles and Diction II	1.0
MUPF	872	Chorus	1.0
MUSC	122	Class Piano II	1.0
MUSC	162	Music Technology Survey	1.0
LACR	102	First Year Writing II	3.0
		Spring Total	16.0
Zeachman	Year Tota	1	32.0

Junior		(redits
Fall			
MULS	321	Applied Major Instruction	3.0
MUPF	8XX	Ensemble	1.0
MUPF	872	Chorus	1.0
MUSC	321	Advanced Piano and Accompanying	1.0
MUSC	451**	Jazz History	3.0
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	18.0
Spring			
MULS	322	Applied Major Instruction	3.0
MUPF	8XX	Ensemble	1.0
MUPF	872	Chorus	1.0
MUSC	322	Advanced Piano and Accompanying	1.0
		Electives	3.0
		Liberal Arts	6.0
		Spring Total	15.0
Junior Yea	r Total		33.0

Sophom	ore		
all			
MULS	221	Applied Major Instruction	3.0
MUSC	203	Jazz Theory I	3.0
MUSC	205	Jazz Ear Training I	3.0
MUPF	872	Chorus	1.0
MUSC	223	Class Jazz Piano I	1.0
MUSC	231	Jazz Improvisation I	2.0
Select one	course fr	om the following two:	
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Fall Total	16.0
pring			
MULS	222	Applied Major Instruction	3.0
MUSC	204	Jazz Theory II	3.0
MUSC	206	Jazz Ear Training II	3.0
MUPF	872	Chorus	1.0
MUSC	224	Class Jazz Piano 1I	1.0
MUSC	232	Jazz Improvisation II	2.0
Select one	course fr	om the following two:	
LACR	210	Texts and Contexts	3.0
LACR	22X	SIFT	3.0
		Spring Total	16.0
	e Year To	4-1	32.0

Senior	_	•	
Fall			
MULS	421	Applied Major Instruction	3.0
MUPF	872	Chorus	0.1
MUPF	8XX	Ensemble	1.0
Select one	course fro	m the following two:*	
MUSC		Business of Music or	2.0
MUSC	482	Careers in Music	
MUSC	351**	Music History I	3.0
		Electives	3.0
		Liberal Arts	3.0
		Fall Total	16.0
Spring			
MULS	422	Applied Major Instruction	3.0
MUPF	872	Chorus	1.0
MULS	400	Senior Recital	0
MUSC	352**	Music History II	3.0
		Liberal Arts	6.0
		Spring Total	13.0
Senior Yea	ar Total		29.0

Senior Recital may be completed in either term.

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
MUSC 351/352	6 cr.
MUSC 451	3 cr.
Period Interpretation	6 cr.
Liberal Arts Electives	15 cr.

^{*}All undergraduate Music students must take either Business of Music (MUSC 481) or Careers in Music (MUSC 481). Students who take both may apply one toward elective credits. This requirement may be completed in either semester.

^{**} Also fulfills liberal arts discipline history requirement.

Bachelor of Music in Jazz Studies-Composition

126 credits

Freshma Fall			Credits	Junior			Credits
Fall		•				·	
				Fall	22.		
MULS	131	Applied Major Instruction	3.0	MULS	331	Applied Major Instruction	3.0
MUSC	101	Music Theory I	3.0	MUSC	451**	Jazz History	3.0
MUSC	111	Musicianship I	3.0	MUPF	8XX	Ensemble	1.0
MUPF	8XX	Ensemble	1.0			Liberal Arts	3.0
MUSC	121	Class Piano 1	1.0			Electives	6.0
MUSC	161	Music Technology Survey	1.0			Fall Total	16.0
LACR	101	First Year Writing 1	3.0				
		Fall Total	15.0	Spring	222	4 12 134 2 7 3 22	2.0
				MULS	332	Applied Major Instruction	3.0
Spring			2.0	MUPF	8XX	Ensemble	1.0
MULS	132	Applied Major Instruction	3.0	MUCP	331	Jazz Arranging I	3.0
MUSC	102	Music Theory 11	3.0	MUCP	XXX	Composition Elective	3.0
MUSC	112	Musicianship II	3.0			Liberal Arts	6.0
MUPF	8XX	Ensemble	1.0			Spring Total	16.0
MUSC	122	Class Piano II	1.0				
MUSC	162	Music Technology Survey	1.0	Junior Yea	ır Total		31.0
LACR	102	First Year Writing II	3.0				
		Spring Total	15.0	Senior			
Freehman	Year Total		30.0	- Fall			
i tesiiiiaii	icai iotai		50.0	MULS	431	Applied Major Instruction	3.0
				MUSC	351**	Music History I	3.0
Sophom	ore			MUPF	8XX	Ensemble	1.0
Fall				Select one	course fro	om the following two:	
MULS	231	Applied Major Instruction	3.0	MUSC	481*	Business in Music or	2.0
MUSC	203	Jazz Theory I	3.0	MUSC	482	Careers in Music	2.0
MUSC	205	Jazz Ear Training 1	3.0	Mose	102	Liberal Arts	6.0
MUPF	8XX	Ensemble	1.0				
MUSC	223	Class Jazz Piano I	1.0			Fall Total	15.0
MUSC	460	Intro. to MIDI and Electronic	1.0	Carina			
mose	100	Technology	3.0	Spring MULS	422	A 31 - 3 3 4 - 1 3	2.0
0.1		••	5.0		432	Applied Major Instruction	3.0
		m the following two:	2.0	MUSC	352**	Music History II	3.0
LACR	210	Texts and Contexts	3.0	MUPF	8XX	Ensemble	1.0
LACR	22X	SIFT	3.0	MULS	400	Senior Recital	0
		Fall Total	17.0			Electives	3.0
						Liberal Arts	6.0
Spring	222		2.0			Spring Total	16.0
MULS	232	Applied Major Instruction	3.0				
MUSC	204	Jazz Theory II	3.0	Senior Yes	ar Total		31.0
MUSC	206	Jazz Ear Training II	3.0			1 1 1 1	
MUPF	8XX	Ensemble	1.0	Senior Re	cital may b	e completed in either term.	
MUSC	224	Class Jazz Piano II	1.0	N.B. All co	mposition	majors are required to successfuli	ly complete one year
MUCP	361	Orchestration I	3.0	of Chorus	, which ma	y be taken as ensemble or elective	credits.
Select one	e course fro	om the following two:		* All unde	rgraduate	music students must take either Bu	siness of Music
LACR	210	Texts and Contexts	3.0			ers in Music (MUSC 482). Studen	
LACR	22X	SIFT	3.0			ctive credits. This requirement ma	
	-			either sem			,
		Spring Total	17.0			ıl arts discipline history requireme	nt.
Sophomo	re Year Tot	al	34.0			z.sequine motor, requireme	
				Liberal Ar.	ts Distribut	ion	

Note all Liberal Arts courses are 3.0 credits.

 LACR 101/102
 6 cr.

 LACR 210
 3 cr.

 SIFT
 3 cr.

 MUSC 351 352
 6 cr.

 MUSC 451
 3 cr.

 Period Interpretation
 6 cr.

 Liberal Arts Elective
 15 cr.

Diploma in Music in Jazz Studies-Instrumental

Performance 104 credits

Sophomore Year Total

Freshma	n		Credits
Fall			
MULS	H	Applied Major Instruction	3.0
MUSC	101	Music Theory I	3.0
MUSC	HII	Musicianship I	3.0
MUPF	130	Major Workshop	1.0
MUPF	8XX	Ensemble	1.0
MUSC	121	Class Piano I	1.0
MUSC	161	Music Technology Survey	1.0
		Fall Total	13.0
Spring			
MULS	112	Applied Major Instruction	3.0
MUSC	102	Music Theory II	3.0
MUSC	112	Musicianship II	3.0
MUSC	131	Freshman Improvisation	0.1
MUPF	8XX	Ensemble	1.0
MUSC	122	Class Piano II	1.0
MUSC	162	Music Technology Survey	1.0
		Spring Total	13.0
Freshman	Year Tota	l	26.0
Sophom	ore		
Fail			
MUSC	203	Jazz Theory I	3.0
MULS	211	Applied Major Instruction	3.0
MUSC	205	Jazz Ear Training I	3.0
MUPF	8XX	Ensembles	2.0
MUSC	223	Cłass Jazz Piano I	1.0
MUSC	231	Jazz Improvisation	2.0
		Fall Total	14.0
Spring			
MULS	212	Applied Major Instruction	3.0
MUSC	204	Jazz Theory I	3.0
MUSC	206	Jazz Ear Training II	3.0
MUPF	8XX	Ensembles	2.0
MUSC	224	Class Jazz Piano II	1.0
MUSC	232	Jazz Improvisation	2.0
		Spring Total	14.0

Junior			Credits
Fall			
MULS	311	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUSC	333	Transcription and Analysis	1.0
MUSC	45 I	Jazz History	3.0
		Electives	3.0
		Fall Total	12.0
Spring			
MULS	312	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUSC	334	Transcription and Analysis	1.0
MUXX	XXX	Music Elective	3.0
		Electives	3.0
		Spring Total	12.0
Junior Yea	r Total		24.0
Senior			
Fall			
MULS	411	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUSC	48 I	Business of Music	2.0
MULS		Senior Recital	0
MUSC	351	Music History I	3.0
		Electives	3.0
		Fall Total	13.0
Spring			
MULS	412	Applied Major Instruction	3.0
	8XX	Ensembles	2.0
MUPF		Careers in Music	2.0
MUPF MUSC	482		
	482 400	Senior Recital	0
MUSC			0 3.0
MUSC MULS	400	Senior Recital	
MUSC MULS	400	Senior Recital Music History II	3.0

N.B. All instrumental majors are required to successfully complete one year of Chorus (MUPF 872), which may be taken as ensemble or elective credits.

Piano (MUSC 121/122) and Jazz Piano (MUSC 223/224) are not required for piano majors. Instead, substitute four elective credits.

Senior Recital may be completed either term.

28.0

Diploma in Music in Jazz Studies-Vocal Performance 104 credits

Freshman		Credits	redits Junior			Credits	
Fall				Fall			
MULS	121	Applied Major Instruction	3.0	MULS	321	Applied Major Instruction	3.0
MUSC	101	Music Theory I	3.0	MUPF	8XX	Ensemble	1.0
MUSC	111	Musicianship I	3.0	MUPF	872	Chorus	1.0
MUPF	121	Vocal Styles and Diction 1	1.0	MUSC	321	Advanced Piano and Accompanying	1.0
MUPF	872	Chorus	1.0	MUSC	451	Jazz History	3.0
MUSC	121	Class Piano I	1.0			Electives	3.0
MUSC	161	Music Technology Survey	1.0			Fall Total	12.0
		Fall Total	13.0	6. 1			
Spring				Spring MULS	322	Applied Major Instruction	3.0
MULS	122	Applied Major Instruction	3.0	MUPF	8XX	Ensemble	1.0
MUSC	102	Music Theory II	3.0	MUPF	872	Chorus	1.0
MUSC	112	Musicianship II	3.0	MUXX		Music Elective	3.0
MUPF	122	Vocal Styles and Diction II	1.0	MUSC	322	Advanced Piano and Accompanying	1.0
MUPF	872	Chorus	1.0	Mose	322	Electives	3.0
MUSC	122	Class Piano II	1.0				
MUSC	162	Music Technology Survey	1.0			Spring Total	12.0
mese	102	Spring Total	13.0	Junior Yea	r Total		24.0
Freshman	Year Total		26.0	Senior			
C				— Fall			
Sophomo	оге			MULS	421	Applied Major Instruction	3.0
Fall				MUPF	872	Chorus	1.0
MULS	221	Applied Major Instruction	3.0	MUPF	8XX	Ensemble	1.0
MUSC	203	Jazz Theory I	3.0	MUSC	481	Business of Music	2.0
MUSC	205	Jazz Ear Training I	3.0	MULS	400	Senior Recital	0
MUPF	872	Chorus	1.0	MUSC	351	Music History I	3.0
MUPF	8XX	Ensemble	1.0			Electives	3.0
MUSC	223	Class Jazz Piano l	1.0			Fall Total	13.0
MUSC	231	Jazz Improvisation I	2.0			1 1	22.0
		Fall Total	14.0	Spring			
		Tun Total	14.0	MULS	422	Applied Major Instruction	3.0
Spring				MUPF	872	Chorus	1.0
MULS	222	Applied Major Instruction	3.0	MUPF	8XX	Ensemble	1.0
MUSC	204	Jazz Theory II	3.0	MUSC	482	Careers in Music	2.0
MUSC	206	Jazz Ear Training II	3.0	MULS	400	Senior Recital	0
MUPF	872	Chorus	1.0	MUSC	352	Music History II	3.0
MUPF	8XX	Ensemble	1.0			Electives	3.0
MUSC	224	Class Jazz Piano II	1.0			Spring Total	13.0
MILICO	232	Jazz Improvisation II	2.0			oping Iotal	13.0
MUSC					r Total		26.0

Diploma in Music in Jazz Studies-Composition

104 credits

Freshma	n		Credits
Fall			
MULS	131	Applied Major Instruction	3.0
MUSC	101	Music Theory	3.0
MUSC	111	Musicianship I	3.0
MUPF	8XX	Ensemble	1.0
MUSC	121	Class Piano	1.0
MUSC	161	Music Technology Survey	1.0
		Fall Total	12.0
pring			
MULS	132	Applied Major Instruction	3.0
MUSC	102	Music Theory	3.0
MUSC	112	Musicianship II	3.0
MUPF	8XX	Ensemble	1.0
MUSC	122	Class Piano	1.0
MUSC	162	Music Technology Survey	1.0
		Spring Total	12.0
Freshman	Vacr Total		24.0

Junior			Credits
Fall			
MULS	331	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUCP	361	Orchestration 1	3.0
MUSC	460	Intro. to MIDI and Electronic	
		Technology	3.0
MUSC	451	Jazz History	3.0
		Fall Total	14.0
Spring			
MULS	332	Applied Major Instruction	3.0
MUSC	334	Transcription and Analysis	1.0
MUPF	8XX	Ensembles	2.0
MUXX	XXX	Music Elective	3.0
		Electives	3.0
		Spring Total	12.0
Iunior Yea	r Total		26.0

Sophomo	ore		
Fall			
MULS	231	Applied Major Instruction	3.0
MUSC	203	Jazz Theory I	3.0
MUSC	205	Jazz Ear Training I	3.0
MUPF	8XX	Ensemble	1.0
MUSC	223	Class Jazz Piano	1.0
MUCP	331	Jazz Arranging I	2.0
		Fall Total	13.0
Spring			
MULS	232	Applied Major Instruction	3.0
MUSC	204	Jazz Theory II	3.0
MUSC	206	Jazz Ear Training II	3.0
MUPF	8XX	Ensemble	1.0
MUSC	224	Class Jazz Piano	1.0
MUXX	XXX	Music Elective	3.0
		Spring Total	14.0
Sophomor	e Year Tot	al	27.0

Senior			
Fall			
MULS	431	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUSC	481	Business of Music	2.0
MUSC	351	Music History	3.0
		Electives	3.0
		Fall Total	13.0
Spring			
MULS	432	Applied Major Instruction	3.0
MUPF	8XX	Ensembles	2.0
MUSC	482	Careers in Music	2.0
MULS	400	Senior Recital	0
MUSC	352	Music History	3.0
		Electives	3.0
		Spring Total	13.0
Senior Yea	r Total		26.0

Senior Recital may be completed either semester.

N.B. All composition majors are required to successfully complete one year of Chorus, which may be taken as ensemble or elective credits.

Certificate in Music in Jazz Studies-Instrumental Performance 54 credits Certificate in Music in Jazz Studies-Vocal Performance 54 credits

First Year		Credits	First Year			Credits	
Fall				Fall			
MULS	111	Applied Major Instruction	3.0	MULS	121	Applied Major Instruction	3.0
MUSC	101	Music Theory 1	3.0	MUSC	101	Music Theory 1	3.0
MUSC	111	Musicianship	3.0	MUSC	111	Musicianship I	3.0
MUPF	130	Major Workshop	1.0	MUPF	121	Vocal Styles and Diction 1	1.0
MUPF	8XX	Ensemble	1.0	MUPF	8XX	Ensemble	1.0
MUSC	121	Class Piano	1.0	MUSC	121	Class Piano I	1.0
MUSC	161	Music Technology Survey	1.0	MUSC	161	Music Technology Survey	1.0
		Fall Total	13.0			Fall Total	13.0
Spring				Spring			
MULS	112	Applied Major Instruction	3.0	MULS	122	Applied Major Instruction	3.0
MUSC	102	Music Theory 11	3.0	MUSC	102	Music Theory II	3.0
MUSC	112	Musicianship	3.0	MUSC	112	Musicianship II	3.0
MUSC	131	Freshman Improvisation	1.0	MUPF	122	Vocal Styles and Diction II	1.0
MUPF	8XX	Ensemble	1.0	MUPF	8XX	Ensemble	1.0
MUSC	122	Class Piano	1.0	MUSC	122	Class Piano II	1.0
MUSC	162	Music Technology Survey	1.0	MUSC	162	Music Technology Survey	1.0
		Spring Total	13.0			Spring Total	13.0
First Year	Total		26.0	First Year	Total		26.0
Second \	/ear			Second \	ear/		
Fall				Fall			
MULS	211	Applied Major Instruction	3.0	MULS	221	Applied Major Instruction	3.0
MUSC	203	Jazz Theory I	3.0	MUSC	203	Jazz Theory I	3.0
MUSC	205	Jazz Ear Training I	3.0	MUSC	205	Jazz Ear Training I	3.0
MUPF	8XX	Ensembles	2.0	MUPF	8XX	Ensembles	2.0
MUSC	223	Class Jazz Piano I	1.0	MUSC	223	Class Jazz Piano	1.0
MUSC	231	Jazz Improvisation I	2.0	MUSC	231	Jazz Improvisation I	2.0
		Fall Total	14.0			Fall Total	14.0
Spring				Spring			
MULS	212	Applied Major Instruction	3.0	MULS	222	Applied Major Instruction	3.0
MUSC	204	Jazz Theory II	3.0	MUSC	204	Jazz Theory II	3.0
MUSC	205	Jazz Ear Training II	3.0	MUSC	206	Jazz Ear Training II	3.0
MUPF	8XX	Ensembles	2.0	MUPF	8XX	Ensembles	2.0
MUSC	224	Class Jazz Piano II	1.0	MUSC	224	Class Jazz Piano	1.0
MUSC	232	Jazz Improvisation II	2.0	MUSC	232	Jazz Improvisation II	2.0
		Spring Total	14.0			Spring Total	14.0

N.B. Piano (MUSC 121/122) and Jazz Piano (MUSC 223/224) are not required for piano majors. Instead, substitute four elective credits.

Second Year Total

28.0

Second Year Total

28.0

Music Education

Music Education Minor

Professional musicians teach in various settings such as private lessons, classroom lectures, presentations at conferences, directing performing ensembles, and as artists-in-residence. The Music Education minor is open to all music majors desiring preparation for these roles.

The Music Education minor complements the degree studies of all music majors with two courses counting towards the liberal arts core of the student's bachelor's degree. Coursework includes instruction in each of the instrument families, pedagogy of private instruction and improvisation, conducting, rehearsing jazz ensembles, the psychology of teaching and learning music, and the needs of special learners. Field experiences include working with ensembles in public and private schools.

Music Education minors will be able to complete the Master of Arts in Teaching degree (MAT) and receive teacher certification in one additional academic year. This '4+1' option allows students to complete a MUED minor, a bachelor's degree, a master's degree, and teacher certification in only 5 years.

Music Education Minor 20 credits

Course		Cre	edits
MUED	110	Brass Instruments	1.0
MUED	111	Flute & Double Reeds	1.0
MUED	112	Folk & Social Instruments	1.0
MUED	113	Percussion Instruments	1.0
MUED	114	Single Reed Instruments	1.0
MUED	115	String Instruments	1.0
MUED	320	Music Pedagogy I - Private Lessons	1.0
MUED	321	Music Pedagogy 11 - Improvisation	1.0
MUED	430	Rehearsal Techniques - Jazz Ensemb	le 2.0
MUED	431	Basic Conducting	2.0
MUED	400	Psychology of Music	
		Teaching & Learning	3.0
MUED	401	Music & Special Children	3.0
MUSC	499	Internship - Jazz Band/Choir	1.0
MUSC	499	Internship - March Band/Musical	1.0
Total Cred	lits		20.0

Music Education

Master of Arts in Teaching

Patrick M. Jones

pjones@uarts.edu Division Head 215-717-6356

The Master of Arts in Teaching – Music Education (MAT) is an advanced teacher certification program for professional musicians desiring a master's degree and certification to teach music in K-12 schools as well as in other educational settings and for related careers. It is a unique program in that candidates for the MAT typically will have completed undergraduate studies in applied music, composition, theory, musicology, or other professional areas. MAT graduates are eligible to receive K-12 certification from the Commonwealth of Pennsylvania Department of Education to teach music.

The MAT in Music Education is designed to develop and refine the student's intellectual, pedagogical, and musical skills. The program is a balance of intellectual foundations, curriculum design, and assessment; partnered with hands-on pedagogy and conducting courses developed to provide relevant experiences for the classrooms of today, and leadership for the future of the profession. This preparation includes comprehensive instruction in the use of educational technology, field-based learning experiences, and site-based pedagogy courses, which provide direct feedback on instructional effectiveness.

The MAT curriculum comprises 36 credits and may be completed in one academic year if all corequisites are satisfied prior to matriculation. Corequisite requirements may be satisfied in a number of ways, including taking courses in the Music Education Minor program. Working professionals may opt to complete the degree over an extended period of time on a part-time basis.

Music Education Faculty

Ellen Abrahams Robert Brosh Marc Dicciani Annette DiMedio William Garton Richard Genovese Marjorie Goldberg Patrick M. Jones Michael Kennedy Ronald Kerber Jeffrey Kern Rick Lawn Christopher Mauté Joseph Nero James Paxson Robert Quaile, Jr. Thomas Rudolph Gia Walton Dennis Wasko Bill Zaccagni

The following listing presents the normal sequence of courses if completed within one year:

Music Education Master of Arts in Teaching 36 credits

Maste	OI AI	ts in leaching 36 credits	
Fall		Cre	edits
MUED	600	Historical Foundations	
		of Music Education	3.0
MUED	601	Philosophical Foundations	
		of Music Education	3.0
MUED	530	Conducting & Rehearsal Techniques:	
		Elementary & Middle School .	3.0
MUED	520	Music Pedagogy III - PreK - Grade 4	2.0
MUED	521	Music Pedagogy IV – Grades 5-8	2.0
MUED	540	Student Teaching – Elementary	4.0
MUED	541	Student Teaching Seminar – Element	ary 1.0
		Fall Total	18.0
Spring			
MUED	602	Sociological Foundations	
		of Music Education	3.0
MUED	603	Curriculum & Assessment in Music	3.0
MUED	531	Conducting & Rehearsal Tech -	
		HS & Comm.	3.0
MUED	522	Music Pedagogy V – Grades 9-12	2.0
MUED	523	Music Pedagogy VI – Vocal/Choral	2.0
MUED	542	Student Teaching - Secondary	4.0
MUED	543	Student Teaching Seminar - Seconda	ry 1.0
		Spring Total	18.0
Total Cred	its		36.0

lazz Studies

Master of Music

Don Glanden

dglanden@uarts.edu Chair, Graduate Jazz Studies 215-717-6353

The Master of Music in Jazz Studies degree has its roots in three decades of University of the Arts leadership in the field of jazz education, carefully balancing aesthetic goals and a pragmatic approach to vocational responsibility in the context of this American music idiom. Open to a small and highly advanced group of students who have an undergraduate degree in jazz studies or an undergraduate degree in music with significant experience in jazz and contemporary music, or the equivalent thereof, the program—while providing a solid foundation in contemporary music—encourages a primary focus on individual career goals.

Curriculum

Among the one-year, 32-credit program's unique curricular components are advanced private instruction in the major area to develop professional-level artistry and skills; hands-on internships; ensemble performances; arranging, composing, transcribing and analyzing jazz and contemporary music; study of MIDI and music technology; music journalism, jazz pedagogy and a final thesis/project/recital that integrates in-depth research on a topic of special relevance with personal musical growth, culminating in a public performance. Graduate Applied Studies are the core of the Master of Music in Jazz Studies. Additionally, applied study at the graduate level includes a pedagogy component. Teaching is a facet of almost every performer's and composer's career; coursework in the major applied area acknowledges this importance.

Students, in addition to completion of the requisite 32 credits, must take or have taken two corequisite courses of two credit hours each:

Recording and The Business of Music.

MM in Jazz Studies Faculty

Composition and Arranging

Evan Solot Bill Zaccagni

Guitar

Jimmy Bruno Thomas Giacabetti Michael Kennedy Pat Martino Michael Quaile

Jazz Improvisation and Transcription

Jimmy Bruno
Chris Farr
Thomas Giacabetti
Don Glanden
Ronald Kerber
Pat Martino
Tony Miceli
Ben Schachter
John Swana

Jazz Pedagogy

Ronald Kerber Richard Lawn Bill Zaccagni

Keyboards

Samuel Dockery Robert Durso Don Glanden Jamar Jones Trudy Pitts Elio Villafranca

Large Jazz Ensembles

Frank Mazzeo Evan Solot Bill Zaccagni

Latin American Music

Orlando Haddad Marlon Simon Elio Villafranca

Music Iournalism

Michael Dawson Bruce Klauber Rick Van Horn

Music Technology

Steven Goodsell Thomas Rudolph

Percussion/Drums

Robert Brosh Marc Dicciani Tony Miceli Joseph Nero James Paxson Marlon Simon Tom Walling

Recording

Steven Goodsell

Saxophone

Chris Farr Ronald Kerber Frank Mazzeo Daniel Muller Anthony Salicondro Ben Schachter Bill Zaccagni

Small Jazz Ensembles

All Jazz Faculty

Strings

John Blake

Trombone

John Fedchock Richard Genovese Fred Scott

Trumpet

Matt Gallagher Tim Hagans Jeff Jarvis Bill Pusey George Rabbai John Swana Dennis Wasko

Upright Jazz Bass/Electric Bass

Steve Beskrone Charles Fambrough Micah Jones Kevin MacConnell Craig Thomas Howard Thompson Gerald Veasley

Voice

Jeffrey Kern Kelly Meashey Reginald Pindell Anne Sciolla

MM in Jazz Studies 36 credits

Fall			Credits
MULS	641	Applied Major Instruction	3.0
MUSC	661	MIDI and Music Technology	2.0
MUCP	641	Advanced Transcription and Ana	alysis 3.0
MUSC	681	Professional Internship	1.0
MUCP	631	Graduate Arranging	2.0
MUSC	631	Advanced Improvisation	2.0
MUSC	684	Graduate Forum	1.0
MUPF	660	Ensembles	2.0
		Fall Total	16.0
Spring			
MUSC	651	Music Journalism	1.0
MUSC	683	Jazz Pedagogy	1.0
MULS	642	Applied Major Instruction	3.0
MUSC	682	Professional Internship	1.0
MUCP	624	Composing for Performers	2.0
MUSC	632	Graduate Improvisation	2.0
MUSC	685	Graduate Forum	1.0
MUPF	660	Ensembles	2.0
MUPF	680	Graduate Project/Recital	3.0
		Spring Total	16.0
Total Cred	lits		32.0
Additiona	l prerequi	site/corequisite courses:	
MUSC	461	Recording	2.0
MUSC	481	Business of Music	2.0
		Total	4.0
Total Cred	lies miels s		36.0

The School of Theater Arts

Gene Terruso

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Nan Gilbert

ngilbert@uarts.edu
Assistant Director
211 South Broad Street
215-717-6450

The School of Theater Arts of The University of the Arts is committed to developing the skills and professionalism of its students to prepare them for careers in the theater and related fields, or for advanced study in graduate or conservatory programs.

The goal of the theater school is to cultivate practitioners for the live theater entertainment media, communications, and production. This is achieved by developing a practical knowledge and competence that include sensitivity to technique, artistry, and style, as well as an insight into the role of the theater arts.

All of the School's degree programs employ a professional approach to training and highly rigorous standards for evaluation and retention. As with any theater program, production work may serve as an important means of gauging a student's growth in his/her respective program. It is in the studio, however, where the primary efforts of both student and faculty are concentrated. The highly focused and demanding training is enhanced by appropriate courses in the liberal arts. These are of particular importance to the theater artist, who is charged with commenting on the human condition. The effectiveness of that commentary is dependent upon a sincere commitment to excellence in liberal arts.

All programs within the School of Theater Arts require 123 credits for graduation.

Facilities

Most facilities for the School of Theater Arts are located in UArts' new Terra Building at 211 South Broad Street. These include seminar and classroom spaces, and studios for individual voice, speech, dance, movement and acting instruction. The studios are well-lit and individually equipped with prop storage and audiovisual capabilities. Lockers and lounges are located adjacent to the studios. Performances are held at a number of sites: the ArtsBank, a technically up-to-date, 240-seat theater at 601 South Broad Street that also houses additional instructional spaces and a cabaret theater; the University's historic Merriam Theater at 250 South Broad Street, a 250-seat dance theater; and a new flexible studio theater space in Gershman Hall at 401 South Broad Street, where stage combat classes are also held. Design and technical support are provided by a production shop, a costume shop, areas for both property and costume stock, and a video editing studio inside the ArtsBank. The Albert M. Greenfield Library contains books, journals and videotapes devoted to the theater arts, which are available to students for research and coursework.

Programs of Study

The curriculum is conservatory-based, acknowledging that the focal point of training in both the Bachelor of Fine Arts Acting and Bachelor of Fine Arts Musical Theater programs is the acting instruction, and that vocal and physical training are the principal support areas for this instruction. The first responsibility of the faculty is to invest students with a foundation technique—a rehearsal/performance process—which they will continue to refine and personalize as their creative development evolves.

Opportunities for master classes, guest speakers, internships, and apprenticeships with many professional companies in the city and region are among the experiences open to students in all School of Theater Arts programs.

Bachelor of Fine Arts (BFA) Acting Program

The four-year Bachelor of Fine Arts Acting program prepares students for careers in the professional theater or for continued study at the graduate level. In the first year, students concentrate on finding the 'core of the actor' through the study of improvisation, monologue, emotional discovery, speech, and movement. In addition to fostering these acting skills, the first year of training is also designed to encourage an in-depth self-analysis of the student's commitment, discipline, and professionalism. The second year is devoted to technique training, in which actors develop a sense of conversational reality and strengthen their imagination, responsiveness, and spontaneity. This level of training also addresses an actor's skill for evoking a full and accessible inner life.

The third year is dedicated to giving shape and specificity to the actor's behavior and aims to refine technique and deepen characterization. Advanced scene study and an introduction to style work are also integral to this level of training. The focus of the fourth year is on classical performance and preparing the student to enter the profession. Students are given instruction in audition and camera techniques, resume preparation, how to work with agents, etc. The fourth year culminates with an audition clinic given by a selected panel of agents, directors, and casting representatives.

Bachelor of Fine Arts (BFA) in Applied Theater Arts

The Bachelor of Fine Arts in Applied Theater Arts allows students with a range of theatrical interests to shape their own individualized course of study. It is designed to give students the practical, artistic and intellectual foundation necessary for a successful professional life in live theater and allied disciplines. Students focus on theatrical disciplines such as mask, stage combat, stage management, playwriting, directing, dramaturgy, production and arts administration.

Practical studio and production training, received in the student's first two years, is enriched by an understanding of the theater as an art, an industry and an institution with a history and a vital role in society.

This foundation training prepares the students to emphasize one or more of the above-mentioned disciplines at the upper-division levels and shape their own curriculum. Much of the senior year in the ATA program is shaped by production projects, independent study, and internships arranged through the School's close association with professional companies in the area.

This program is a good choice for students who are drawn to the collaborative nature of theater. It is an ideal program of study for the student who has a profound passion for theater and/or the entertainment field, but whose long-term interest may lie outside performing. At the same time, it is a curriculum that places that student at the heart of the production process. The program is also well-suited to students who may have an interest in advanced or graduate study in theater.

Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year Bachelor of Fine Arts Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term 'musical theater' in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, the musical play (in the Hammerstein-Sondheim tradition), new and alternative music theater, 'Broadway opera,' cabaret and revue. Students receive the same technique training as do acting majors through their first five semesters. This training is complemented by training in vocal technique, musicianship, dance and the study of the repertoire of the musical theater in print and recordings, as well as in rehearsal and performance.

Bachelor of Fine Arts (BFA) in Theater Design and Technology

The Bachelor of Fine Arts (BFA) in Theater Design and Technology is dedicated to providing foundation training in the entire range of theatrical design principles as a prelude to the student's declaring an area of emphasis upon which they focus during their final two years at UArts. This range of disciplines includes scenic, lighting, costume and sound design, as well as training in the field of technical direction. Studies in this program are supported by ample production opportunities and internships in which the student can both work alongside guest artists and assume primary responsibility for design assignments.

Stage Combat Program

The School of Theater Arts is home to one of the nation's most renowned stage combat programs, serving as host to the annual Philadelphia Stage Combat Workshop. It is one of only a handful of institutions that offers the option of an eight-semester sequence of combat training. One semester of combat is required for all BFA Acting majors. Although not a degree program in itself, students completing the requisite course of study are tested on campus each year and, if found proficient, certified by the Society of American Fight Directors. In 2003, the program was ranked third in the country, based on the number of certified stage combatants that emerged from its ranks.

The Curriculum BFA Programs in Acting and Musical Theater

Actor training in the School of Theater Arts lies at the heart of the two performance curricula. The training is designed to cultivate the actor's ability to 'live truthfully under imaginary circumstances.' Students develop an understanding that such truth begins with a shared interconnectedness between actors onstage.

Early technique studies, for majors in both acting and musical theater, emphasize the 'reality of doing' as it is rooted in a full emotional life, driven by action and expressed with meaning, clarity, and theatricality. To this end, students are challenged to cultivate a fuller understanding of themselves and to continually exercise their skills as analysts of text and as observers of human behavior.

The program introduces students to a range of approaches (Linklater, Meisner, LeCoq, Williamson, Fitzmaurice, Laban) as a part of their training. The successful student should emerge from the program with a practicable performance technique in place, which enables her/him to develop and sustain a role from first rehearsal to closing night.

Students completing these programs are also expected to be knowledgeable about a variety of styles and types of drama, and the challenges
presented by each; to work in a vocally and physically free and efficient
manner; to be able to identify their character type and its potential range
within the casting conventions of the industry; to have a sense of how
to begin to establish a career as a performer; and to possess a work ethic
that will support the collaborative nature of theatrical production.

The Musical Theater Program seeks to train students who:

- use the singing voice in a vibrant, healthy, and dramatically effective manner;
- understand music as the singing actor's second text and clearly present its expressive intentions;
- have a solid dance technique and a command of the language of dance and movement; and
- integrate all component skills of musical theater performance to create consistently honest and expressive behavior.

Additionally, the Acting Program seeks to train students who have developed:

- fundamental skills in stage combat and the use of selected weaponry;
- an awareness of mask techniques as a platform from which characterization and behavior can evolve;
- basic skills in performing for the camera, a familiarity with their image in two-dimensional media, and some experience in fundamental issues such as slating, continuity, hitting marks, working within frame, etc.; and
- scene study skills that will serve them in the interpretation of classical material that requires a command of both style and language.

BFA Program in Applied Theater Arts

Theater artists must be well-versed in a variety of disciplines, each vital in itself and intimately related to all that occurs in a production effort. Students majoring in Applied Theater Arts are called upon to develop competencies across a spectrum of these disciplines. As such, they study stage management, directing, playwriting, combat, mask, administration, theater history and dramatic literature—all in a context that supports theatrical production. This program is designed to provide practical training for the student who possesses a collaborative perspective. The BFA in Applied Theater Arts (ATA) allows the students, in their junior year, to move toward a concentration in a particular area of emphasis, such as many of those mentioned here.

Upon declaring a concentration in one of these fields, students

complete their course of study via a series of production practica and independent study projects. Internships, arranged through the School's outstanding relationship with area professional theaters, further strengthen the students' skills and enhance their professional viability. Students completing this program are prepared to enter the industry on either the production or the administrative end, and may pursue a range of career options or choose to pursue further study in the above fields.

Production Season

The School of Theater Arts presents at least 12 major productions a year–six in our subscription series and six more in our studio series. These include comedies, dramas, and musicals. Plays are selected based on the educational and competitive needs of the current casting pool and on a four-year cycle representing styles and genres to which the faculty feels students should be exposed.

All students in performance majors are required to audition for all School-sponsored shows and to accept roles as cast, unless excused as provided for in the School of Theater Arts Student Handbook. Students are also required to attend each subscription production. These audition and attendance requirements will be part of all acting studio syllabi. Failure to comply with these requirements will have a direct impact upon one's grade in acting studio.

Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals and crews for which they are registered or otherwise committed.

Generally, the School of Theater Arts does not make a distinction between an excused and unexcused absence. Rather it recognizes that in the course of a student's studies, circumstances may arise that, in the student's judgment, may require absence or lateness. The general policy of the School of Theater Arts is that any number of absences that result in the student missing more than the equivalent of two weeks' work will result in failure or require withdrawal from the course in question. This standard may be somewhat more restrictive for acting studios.

Students should consult the syllabi for any given course to see how this policy applies to the course's number of weekly meetings and contact hours. Please refer to the 'Absences' section of Academic Regulations in this catalog for more information and to the Theater Arts Student Handbook.

Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the student and counsels the student in artistic and academic matters. The student, however, is wholly responsible for fulfilling his or her artistic and academic obligations, and for meeting the requirements for graduation.

Call Boards

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

Crew Assignments

All students are required to serve on production crews in their second through fifth semesters. Crew assignments and calls are scheduled and monitored by the Production Office, located in the main School of Theater Artsoffice.

All crew members are expected to be prompt for crew calls. Lateness will not be tolerated. Attendance at all crew calls is mandatory. There are no unexcused absences permitted. A student who misses a crew call without prior permission from the Production Office will receive an 'F' for the semester.

Extracurricular Activities

Students in the School of Theater Arts may not participate in any theater projects outside the University prior to completion of six semesters in the School of Theater Arts. Even students who have achieved senior status must formally apply in writing to the Director of the School of Theater Arts for such permission in advance of auditioning or interviewing for such work. Students involved with such projects without the director's authorization will receive a grade of 'F' in their major studio and be restricted from moving forward in their core classes (see 'Academic Progress'). A second occurrence may result in dismissal from the School. Instructors are specifically directed not to allow the absences nor scheduling arrangements that may provide such opportunities.

Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for shortterm absences. Specific chronic physical or emotional disorders that impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave of absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

Professional Standards and Behavior

Students are expected to maintain high standards of professionalism in studio, classroom, rehearsal, and performance commitments. Professionalism in rehearsal and production is a factor in the grading for Acting studio. Failure to follow directions and absence from or lateness to rehearsals, performances, and related activities may result in Academic Censure including lowering of grade or course failure.

Academic Progress

A professional training environment and an academic environment have goals that are at once mutual and distinct. Within a traditional university, a student receiving a grade of C may feel that he/she has done 'adequate' work and is entitled to continue in his/her course of training. As a university, UArts recognizes this right. By the standards required of professional training, however, an 'adequate' grade does not suggest a student's viability within the entertainment industry. Further, the world of play production is a meritocracy – i.e., being in a play is not a right; it is earned by a consistently demonstrated work ethic, command of material, and strength of skills. As such, the School of Theater Arts has developed the following standards by which the purposes of both the academic experience and the requirements of professional training and production will be served.

The following are considered core courses:

Acting	Major
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f		,	
	THST	101	Acting Studio I
	THST	102	Acting Studio II
	THVC	111	Voice and Speech for Actors I
	THVC	112	Voice and Speech for Actors II
	THMD	161	Movement for Actors I
	THST	201	Acting Studio: Technique f
	THST	202	Acting Studio: Technique II
	THVC	211	Speech for Actors III
	THVC	212	Speech for Actors IV
	THMD	261	Movement for Actors III
	THMD	262	Movement for Actors IV
	THVC	311	Speech for Actors V
	THVC	312	Speech for Actors VI
	THMD	361	Movement for Actors V
	THMD	362	Movement for Actors VI
	THST	301	Acting Studio: Technique III
	THST	302	Acting Studio: Poetic Realism
	THMD	461	Movement for Actors VII
	THST	401	Acting Studio: Verse Drama 1
	THST	402	Acting Studio: Verse Drama II

Applied Theater Arts

•	applica	· iicatci /	
	THST	101	Acting Studio I
	THST	102	Acting Studio II
	THPD	120	Crew
	THPD	123	Scene and Lighting Technology
	THPD	125	Scene & Lighting Tech Lab
	THPD	124	Costume & Property Technology
	THPD	126	Costume & Property Tech Lab
	THPD	261	Fundamentals of Stage Management I
	THPD	262	Theater Management
	THST	361	Fundamentals of Directing
	LALL	873	Scriptwriting
	THDP	361	Advanced Stage Management
	THPD	320	Production Practicum
	THST	440	New Play Workshop
	THST	461	Directing Studio
	THEA	460	Business of Theater
	THPD	461	Senior Project
	THPD	462	Senior Project
	THPD	460	ATA Seminar
	CMMC	102	Video Production Workshop

Musical Theater Major

THST	101	Acting Studio I
THST	102	Acting Studio II
THVC	121	Voice for Musical Theater I
THVC	122	Voice For Musical Theater II
THVC	131	Voice Lesson - Musical Theater
THVC	132	Voice Lesson
THST	201	Acting Studio: Technique 1
THST	202	Acting Studio: Technique II
THST	222	Foundations of Singing/Acting
THVC	231	Voice Lesson - Musical Theater
THVC	232	Voice Lesson
THST	321	Musical Theater Repertory
THST	322	Musical Theater Repertory
THST	301	Acting Studio: Technique III
THST	302	Acting Studio: Poetic Realism
THVC	321	Voice for Musical Theater V

THVC	331	Voice Lesson - Musical Theater
THVC	332	Voice Lesson
THST	401	Acting Studio: Verse Drama I
THST	402	Acting Studio: Verse Drama 11
THVC	421	Voice for Musical Theater: Cabaret/Audition
THVC	422	Voice for Musical Theater: Cabaret/Audition
THVC	431	Voice Lesson - Musical Theater

Voice Lesson

Voice for Musical Theater VI

Theater Design and Technology

THVC 322

THVC 432

FNDP	101	Sketching and Drawing
FNDP	102	Sketching the Human Figure
FNDP	103	Color Basics
THPD	120	Crew
FNDP	104	Materials, Tools and Form
THPD	123	Scene and Lighting Technology
THPD	125	Scene & Lighting Tech Lab
THPD	124	Costume & Property Technology
THPD	125	Costume & Property Tech Lab
THST	231	Theater Design I: Introduction to Design
THPD	264	Fundamentals of Technical Direction
THST	232	Theater Design II: Scene Design
THST	331	Theater Design III: Lighting Design
THPD	320	Production Practicum
THST	330	Design Technology Seminar
THST	332	Theater Design IV: Costume Design
THPD	461	Senior Project

To remain in good standing for casting consideration or production assignments in the School of Theater Arts, a student must receive a grade of B or better in the core courses listed above. In the view of the SOTA faculty, a student whose work fails to meet this level of achievement will be considered non-competitive by professional standards. The following grades may result in the actions indicated:

Grades of B-, C+, or C in core courses:

• student placed on Casting Restriction or Production Restriction.

Grade of C- in core courses:

- student placed on Probation (refer to 'Academic Censure' in this bulletin for more information), and
- student placed on Casting Restriction or Production Restriction.

Grades of D, D+ or F in core courses:

- student placed on Probation (refer to 'Academic Censure' in this bulletin for more information);
- student placed on Casting Restriction or Production Restriction;
- student receives no course credit for an F grade, elective credit only for the grade of D or D+;
- student may not advance to the next semester of any core training class until the course has been repeated with a grade of C- or better; and
- both the original grade and repeated grade will remain on the transcript and will be applied to a student's cumulative GPA.

Warnings

The School keeps students abreast of their progress by personal contact and review. A student will be warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. Such warning will be issued as a part of ongoing studio critiques, in a formal verbal fashion at the student's in-person evaluation (or jury) and in writing as a follow-up to that evaluation. A student may also receive such warning if he/she lacks seriousness of purpose, demonstrates attitudinal behavior that proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class or is not seriously committed to professional training.

Evaluations

In the School of Theater Arts, progress from one semester to the next is based not only on successful completion of coursework, but also on the faculty's positive assessment of the student's potential for a career in the professional theater.

This assessment is recorded through a process of in-person and written evaluation. Students whose grade in core classes (see 'Academic Progress') is less than C- may not be permitted to move on to the next level of training in that area. Because the curriculum is frequently integrated (i.e., what is being taught in speech or dance may directly parallel what is being taught in acting studio) the student may be prevented from moving forward in those disciplines as well.

In all degree programs, both the student and the Director's Office will be provided with copies of the written summation of the student's evaluation. A student who has not shown satisfactory improvement may be asked to leave the program.

In the BFA Acting program, in-depth evaluations will be conducted in semesters two through five. These in-person evaluations will be held with the student's acting, movement, and speech teacher present and will focus specifically on the student's work and progress through the program. Ideally, these sessions should recap the ongoing input the student has received throughout the term in studio.

As a follow-up to these sessions, the student will receive a written evaluation reviewing the points covered in person and including a statement on the student's status in the program (i.e., reinvitation assured, contingent upon further improvement, or in jeopardy).

The BFA in Musical Theater employs a jury system by which students are evaluated. Musical Theater jury exams are held at the end of semesters one to seven to evaluate students' progress. Each student is required to prepare a minimum of five songs (three for first-year students) to be presented before a panel of Musical Theater faculty. It is expected that these songs be fully developed musically and dramatically. After completion of the jury, the student receives a written evaluation from each member of the panel.

Junior musical theater majors must be approved at midyear to proceed to advanced acting technique. Not being approved for such study, however, will not impede the student's progress toward graduation.

Initial evaluations in the BFA for Applied Theater Arts are conducted at the conclusion of the first year and throughout the second year. The student will convene with her/his advisor and head of program. During these first evaluations, the primary issues dealt with will be the student's satisfactory performance in production lab assignments and aptitude in the areas of stage management and dramaturgy. The first evaluation in a student's third year will focus on the student's progress and a statement submitted by the student discussing the areas of emphasis that have drawn his/her primary interest. Evaluators will consider how effectively the student has demonstrated skills in those areas. By the end of the third year, evaluations will focus on the student's declared area of emphasis.

Evaluations for Design and Technology Program students begin at the conclusion of the freshman year, in the period following final exams, and are meetings between each student, his or her advisor, and the head of the program. Additional review evaluations occur at the same point of each subsequent semester.

The purpose of the evaluations in the first and second years is to measure and discuss 1) that student's potential and aptitude as a designer or theater technician; and 2) the student's progress in the overall program as demonstrated in classwork and production work. At the first evaluation in a student's third year, the student declares an area of focus within the program (set, costume, lighting, sound, technical production, or some combination) and submits this declaration in writing. In this and all subsequent reviews, the student is evaluated according to this declared area of focus and given feedback as to his or her demonstrated competitiveness for professional employment in this area.

School of Theater Arts Faculty

BFA Acting Program

Acting Training

Irene Baird Jennifer Childs

Rosemary Hay

Johnnie Hobbs, Jr David Howey

Diane Leslie Ernest Losso

Jared Martin

Drucie McDaniel Rick Stoppleworth

Gene Terruso

Ioan Twiss

Movement Training

Karen Cleighton Charles Conwell Aaron Cromie

Manfred Fischbeck

Nancy Kantra Rebecca Lisak

Janice Orlandi

Voice/Speech Training

Neill Hartley Connie Koppe Penelope Reed Edward Snyder D'Arcy Webb

BFA Musical Theater Program Dance Training

Alexander Boitsov Karen Cleighton Rex Henriques Nancy Kantra Rachel Kantra Tracy Librizzi

Performance Training

Charles Gilbert Patricia Raine Rick Stoppleworth Neal Tracy

Music Skills

Eric Ebbenga Linda Henderson Stephen Jay Owen Robbins

Voice Training

Mary Ellen Grant-Kennedy Theresa Greenland Forrest McClendon Patricia Raine Neal Tracy

BFA Applied Theater Arts Program*

Jennifer Childs Charles Conwell Aaron Cromie Lisa Devine Krishna Dunston Mari Fielder Nan Gilbert Ardencié Hall-Karambe Johnnie Hobbs, Jr. Ken Marini Aaron Posner Ed Shockley Gene Terruso Jiri Zizka * The BFA program in Applied Theater Arts draws instructors from all areas of the School

BFA Theater Design and Technology Program

Ann Bartley
Nick Embree
Edward Johnson
Jay Madara
Troy Martin-O'Shia
Anna Oldham
Richard St. Clair

of Theater Arts.

Acting Bachelor of Fine Arts 123 credi

Spring Total

Sophomore Year Total

Freshme	n Year		Credits	Junior			Credits
Fall				Fall			
THST	101	Acting Studio I	3.0	THST	301	Acting Studio: Technique III	3.0
THVC	111	Voice and Speech for Actors I	2.0	THPD	120	Crew	0
THMD	171	Stage Combat I	2.0	THVC	311	Voice and Speech for Actors V	2.0
THMD	161	Movement for Actors I	1.0	THMD	361	Movement for Actors V	2.0
THPD	123	Scene and Lighting Tech.	2.0	THST	341	Acting on Camera	1.0
THEA	151	Survey of Theater Arts	3.0			Liberal Arts	3.0
LACR	101	First Year Writing 1	3.0			Electives	3.0
		Fall Total	16.0			Fall Total	14.0
Spring				Spring			
THMD	163	Neutral Mask	1.0	THST	302	Acting Studio: Poetic Realism	3.0
THST	102	Acting Studio II	3.0	THVC	312	Voice and Speech for Actors VI	2.0
THPD	120	Crew	0	THST	361	Fundamentals of Directing	3.0
THVC	112	Voice and Speech for Actors II	2.0	THMD	362	Movement for Actors V1	2.0
THPD	124	Costumes and Prop Tech.	2.0			Liberal Arts	3.0
THEA	152	Script Analysis	3.0			Electives	3.0
LACR	102	First Year Writing II	3.0			Spring Total	16.0
		Spring Total	14.0	T	- T-4-1		
Freshman	Year Total	1	30.0	Junior Yea	ir Iotai		30.0
		and the second s		Senior Ye	ear		
Sophom	ore			Fall			
Fall				THST	344	Audition Techniques	2.0
THST	201	Acting Studio: Technique I	4.0	THST	401	Acting Studio: Verse Drama I	4.0
THPD	120	Crew	0	THMD	461	Movement for Actors VII	2.0
THVC	211	Voice and Speech for Actors III	2.0	THEA	460	Business of Theater	1.0
THMD	261	Movement for Actors III	2.0			Liberal Arts	6.0
THEA	351	Theater History I	3.0			Fall Total	15.0
Select one	course fre	om the following two:				ran iotai	15.0
LACR	210	Texts and Contexts	3.0	Spring			
LACR	22X	SIFT	3.0	THXX	XXX	Theater Studio Electives	8.0
2		Liberal Arts	3.0			Electives	3.0
		Fall Total	17.0			Liberal Arts	3.0
C!		ran Iotai	17.0			Spring Total	14.0
Spring THST	202	Acting Studio: Tashnisma II	4.0	Senior Yea	or Total		29.0
		Acting Studio: Technique II Crew	4.0	Senior Yea	u 10tai		29.0
THPD	120 212		2.0				
THVC		Voice and Speech for Actors IV	2.0	Liberal Ar			
THMD	262	Movement for Actors IV				courses are 3.0 credits.	
THEA	352	Theater History II	3.0	LACR 101.		6 cr.	
		om the following two:		LACR 210		3 cr.	
LACR	210	Texts and Contexts	3.0	SIFT THEA 152		3 cr. 3 cr.	
LACR	22X	SIFT	3.0	THEA 132 THEA 351		5 cr. 6 cr.	
		Liberal Arts	3.0		222 erpretation		
		Spring Total	17.0	I :ll An		15	

17.0

34.0

Liberal Arts Electives

15 cr.

Applied Theater Arts Bachelor of Fine Arts 123 credit

THPD	Bachel	lor of l	Fine Arts 123 credits			
THST	Freshme	n Year	Marie	Credits	Junior	
THPD	Fall				Fall	
THPD	THST	101	Acting Studio I	3.0	THPD	320
THEA	THPD	123	Scene and Lighting Tech.	2.0	THST	361
THMD	THPD	125	Scene and Lighting Tech. Lab.	1.0	THPD	361
Spring	THEA	151	Survey of Theater Arts	3.0		
Fall Total 14.0 Spring THPE	THMD	171	Stage Combat 1	2.0		
Spring	LACR	101	First Year Writing 1	3.0		
The color of the			Fall Total	14.0	Spring	
THST	Spring				THPD	320
THPD 124 Costumes and Prop Tech. 2.0 THST THPD 126 Costumes and Prop Tech. Lab. 1.0 THST THEA 152 Script Analysis 3.0 LAPR THMD 163 Neutral Mask 1.0 LAPR LACR 102 First Year Writing II 3.0 Electives 3.0 Spring Total 16.0 Junior Year Junior Year Junior Year Freshman Year Total 30.0 Senior Senior Spring Total 16.0 Junior Year THPD 261 Fundamentals of Stage Management 1 3.0 THEA THPD 120 Crew 0 LALL THEA 351 The ater History I 3.0 Spring LACR 210 Texts and Contexts 3.0 THPI LACR 22X SIFT 3.0 THPI Liberal Arts 3.0 THPI THPD 120 Crew 0 0		102	Acting Studio II	3.0	CMMC	102
THPD 126 Costumes and Prop Tech. Lab. 1.0 THEA 152 Script Analysis 3.0 Junior Mask 1.0 LACR 102 First Year Writing II 3.0 Belectives 3.0 Spring Total 16.0 Suppring Total 16.0 Senior Spring Total 16.0 Senior Spring Total 16.0 Freshman Year Total 30.0 Senior THPD 261 Fundamentals of Stage Management I 3.0 THPD 261 Fundamentals of Stage Management I 3.0 THPD 120 Crew 0 LALL THEA 351 Theater History I 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 Spring THPD Liberal Arts 3.0 THPD THPD THST Spring THPD 120 Crew 0 THPD 262 Theater Management 3.0 THPD THST THPD 320 Production Practicum 1.0 THST THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0		124		2.0	THST	461
THEA 152 Script Analysis 3.0 THMD 163 Neutral Mask 1.0 LACR 102 First Year Writing II 3.0 Electives 3.0 Spring Total 16.0 Junior Year Total Freshman Year Total 30.0 Senior Sophomore THEA THPD 261 Fundamentals of Stage Management 3.0 THEA THPD 120 Crew 0 LALL THEA 351 Theater History I 3.0 LALL 873 Scriptwriting 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 THPE LaCR 22X SIFT 3.0 THPE Liberal Arts 3.0 THPE THPD 120 Crew 0 THPD 120 Crew 0 THPD 120 Crew 0 THPD 120 Crew 0 THPD 30 Production Practicum 1.0 THFT 440 New Play Workshop 3.0 Senior Year THPD 320 Production Practicum 1.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 LACR 23X SIFT 3.0 LACR 24X SIFT 3.0	THPD	126	•	1.0		
THMD	THEA	152		3.0		
Freshman Year Total 30.0 30.0 5enior	THMD	163		1.0	LAPR	851**
Spring Total 16.0 Junior Y	LACR	102	First Year Writing II	3.0		
Senior Sophomore Fall THPE			Electives	3.0		
Seption			Spring Total	16.0	Junior Yea	ır Total
The color of the	Freshman	Year Tota	al	30.0	Senior Ye	ear
THELE					— Fall	
THPD	Sophomo	ore			THPD	461
THPD	Fall				THEA	460
THEA 351	THPD	261	Fundamentals of Stage Managerr	nent 1 3.0	THEA	499
LALL 873 Scriptwriting 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 THPL LACR 22X SIFT 3.0 THPL Fall Total 15.0 THPD Spring THPD 120 Crew 0 THPD 262 Theater Management 3.0 THST 440 New Play Workshop 3.0 Senior Y THPD 320 Production Practicum 1.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0 1.0	THPD	120	Crew	0	LALL	XXX*
Select one course from the following two: LACR 210 Texts and Contexts 3.0 THPE LACR 22X SIFT 3.0 THPE Liberal Arts 3.0 THPE Fall Total 15.0	THEA	351	Theater History I	3.0		
LACR 210 Texts and Contexts 3.0 The Conte	LALL	873	Scriptwriting	3.0		
LACR 22X SIFT 3.0 THPE	Select one	course fr	rom the following two:			
Liberal Arts 3.0 THPE	LACR	210	Texts and Contexts	3.0		
THST	LACR	22X	SIFT	3.0		460
Fall Total 15.0			Liberal Arts	3.0		462
THPD			Fall Total	15.0	1H31	344
THPD 262 Theater Management 3.0 THST 440 New Play Workshop 3.0 Senior V THPD 320 Production Practicum 1.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0 3.0	Spring					
THST 440 New Play Workshop 3.0 Senior Y THPD 320 Production Practicum 1.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0 3.0	THPD	120	Crew	0		
THPD 320 Production Practicum 1.0 THEA 352 Theater History II 3.0 Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0 3.0	THPD	262	Theater Management	3.0		
THEA 352 Theater History II 3.0 Select one course from the following two:		440	New Play Workshop	3.0	Senior Yea	ar Total
Select one course from the following two: LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0	THPD	320	Production Practicum	1.0	-	
LACR 210 Texts and Contexts 3.0 LACR 22X SIFT 3.0 Liberal Arts 3.0	THEA	352	Theater History II	3.0		
LACR 22X SIFT 3.0 Liberal Arts 3.0	Select one	course fr	rom the following two:			
Liberal Arts 3.0	LACR	210	Texts and Contexts	3.0		
	LACR	22X	SIFT	3.0		
			Liberal Arts	3.0		
Spring Total 16.0			Spring Total	16.0		

unior			Credits
Fall			
THPD	320	Production Practicum	1.0
THST	361	Fundamentals of Directing	3.0
THPD	361	Advanced Stage Management	3.0
		Electives	3.0
		Liberal Arts	6.0
		Fall Total	16.0
Spring			
THPD	320	Production Practicum	1.0
CMMC	102	Video Production Workshop	3.0
THST	461	Directing Studio	3.0
		Electives	3.0
		Liberal Arts	3.0
LAPR	851**	Arts Criticism (or equivalent)	3.0
		Spring Total	16.0
Junior Yea	ır Total	Spring Total	32.0
Junior Yea		Spring Total	
		Spring Total	
Senior Yo Fall THPD	ear 461	Senior Project	32.0
Senior Yo Fall THPD THEA	ear 461 460	. 0	32.0 3.0 1.0
Senior Yo Fall THPD THEA THEA	461 460 499	Senior Project Business of Theater Internship	32.0 3.0 1.0 6.0
Senior Yo Fall THPD THEA	ear 461 460	Senior Project Business of Theater Internship Dramatic Literature Elective	32.0 3.0 1.0 6.0 3.0
Senior Yo Fall THPD THEA THEA	461 460 499	Senior Project Business of Theater Internship	32.0 3.0 1.0 6.0
Senior Yo Fall THPD THEA THEA	461 460 499	Senior Project Business of Theater Internship Dramatic Literature Elective	32.0 3.0 1.0 6.0 3.0
Senior Yo Fall THPD THEA THEA	461 460 499	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts,	3.0 1.0 6.0 3.0 3.0
Senior Yo Fall THPD THEA THEA LALL	461 460 499	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts,	3.0 1.0 6.0 3.0 3.0
Senior YOF Fall THPD THEA THEA LALL	461 460 499 XXX*	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts, Fall Total	32.0 3.0 1.0 6.0 3.0 3.0
Senior Your Fall THPD THEA THEA LALL Spring THPD	461 460 499 XXX*	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts, Fall Total ATA Seminar	32.0 3.0 1.0 6.0 3.0 3.0 16.0
Senior Your Fall THPD THEA THEA LALL Spring THPD THPD	461 460 499 XXX* 460 462	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts, Fall Total ATA Seminar Senior Project	32.0 3.0 1.0 6.0 3.0 3.0 16.0
Senior Your Fall THPD THEA THEA LALL Spring THPD THPD	461 460 499 XXX* 460 462	Senior Project Business of Theater Internship Dramatic Literature Elective Liberal Arts, Fall Total ATA Seminar Senior Project Audition Techniques	32.0 3.0 1.0 6.0 3.0 3.0 16.0 3.0 3.0 2.0

30.0

31.0

Sophomore Year Total

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits.

LACR 101/102	6 cr.
LACR 210	3 cr.
SIFT	3 cr.
THEA 152	3 cr.
THEA 351 352	6 cr.
Period Interpretations	6 cr.
Liberal Arts Electives	15 cr.

*Dramatic Literature (select one of the following):

LALL 851	Greek Drama
THEA 353	Musical Theater History 1
THEA 354	Musical Theater History II
LALL 860	Literature and Film
LALL 852	Modern Drama
LALL 853	Contemporary Drama
LALL 951	American Playwrights
LALL 873	Scriptwriting

LALL 930 Shakespeare

LALL 965 Literature and Film: From Text to Screen LALL 955 Dante in the Modern World

**Arts Theory/Criticism (select one of the following):

LALL 841 Introduction to Mythology

LAPR 850 Introduction to Aesthetics

LALL 811 Western Literary Masterpieces I

LALL 812 Western Literary Masterpieces II

LAPR 851 Arts Criticism

LALL 963 American Film Genres

LAPR 962 Diaghliev and the Ballet Russes

LAPR 950 Aesthetics Seminar
LALL 955 Dante in the Modern World

Musical Theater Bachelor of Fine Arts 123 credits

Freshme	n Year		Credits	Sophome	ore		
Fall				Fall			
THST	101	Acting Studio 1	3.0	THPD	120	Crew	0
THEA	151	Survey of Theater Arts	3.0	THVC	211	Voice and Speech for Actors 111	2.0
THST	111	Music Skills for Musical Theater 1	2.0	THST	211	Music Skills III	2.0
THST	110	Music Skills Lab	0.0	THST	210	Advanced Music Skills Lab	0.0
THPD	123	Scene and Lighting Tech.	2.0	THST	201	Acting Studio: Technique 1	4.0
THVC	121	Voice for Musical Theater 1	1.0	THVC	231	Voice Lesson for Musical Thtr.	1.0
THVC	120	Voice for Musical Thtr. Lab	0	THEA	353	Music Theater History	3.0
THVC	131	Voice Lesson for Musical Thtr.	1.0	THMD	X11	Ballet	0.5
THMD	111	Beginner Ballet	0.5	THMD	X21	Jazz	0.5
THMD	121	Beginner Jazz	0.5	THMD	X31	Tap	0.5
LACR	101	First Year Writing I	3.0	Select one	course fr	om the following two:	
		Fall Total	16.0	LACR	210	Texts and Contexts	3.0
		2 442 2 5 444	2000	LACR	22X	SIFT	3.0
Spring						Fall Total	16.5
THST	102	Acting Studio II	3.0			ran iotai	10.5
THPD	120	Crew	0	Spring			
THST	112	Music Skills II for Musical Theater		THPD	120	Crew	0
THST	110	Music Skills Lab	0.0	THST	212	Music Skills for Musical Thtr. IV	2.0
THPD	124	Costumes and Prop Tech.	2.0	THST	210	Advanced Music Skills Lab	0.0
THVC	122	Voice for Musical Theater II	1.0	THST	202	Acting Studio; Technique II	4.0
THVC	120	Voice for Musical Thtr. Lab	0	THVC	212	Voice and Speech for Actors IV	2.0
THVC	132	Voice Lesson for Musical Thtr.	1.0	THST	222	Found, of Singing Acting	2.0
THMD	112	Beginner Ballet	0.5	THVC	232	Voice Lesson for Musical Thtr.	1.0
THMD	122	Beginner Jazz	0.5	THEA	354	Music Theater History	3.0
THEA	152	Script Analysis	3.0	THMD	X12	Ballet	0.5
THMD	X32	Tap	0.5	THMD	X22	Jazz	0.5
LACR	102	First Year Writing II	3.0	Select one	course fr	om the following two:	
		Spring Total	16.5	LACR	210	Texts and Contexts	3.0
Freshman	V T 1		20.5	LACR	22X	SIFT	3.0
resnman	rear Iotal		32.5			Spring Total	18.0
				Sophomor	e Vear To	tal	34.5

unior			Credits
Fall			
THPD	120	Crew	0
THMD	361	Movement for Actors V	2.0
THST	321	Musical Theater Repertory	2.0
THST	301	Acting Studio: Technique III	3.0
THVC	321	Voice for Musical Theater V	1.0
THVC	331	Voice Lesson for Musical Thtr.	1.0
THMD	341	Partnering	0.5
THMD	X11	Ballet	0.5
THMD	X21	Jazz	0.5
		Liberal Arts	6.0
		Fall Total	16.5
pring			
THST	322	Musical Theater Repertory	2.0
THVC	322	Voice for Musical Theater IV	1.0
THVC	332	Voice Lesson for Musical Thtr.	1.0
THMD	342	Partnering	0.5
THST	3XX	Jr. Studio (by advisement)	3.0
THMD	X12	Ballet	0.5
THMD	X22	Jazz	0.5
		Liberal Arts	6.0
		Spring Total	14.5
nnior Yea	T . 1		31.0

Fall			
THVC	421	Voice for Musical Theater:	
		Cabaret Audition	1.0
THVC	431	Voice Lesson for Musical Thtr.	1.0
THMD	XXX	Movement Elective	1.0
		Liberal Arts	6.0
		Electives	3.0
		Fall Total	12.0
Spring			
THEA	460	Business of Theater	1.0
THVC	422	Voice for Musical Theater:	
		Cabaret Audition	1.0
THVC	432	Voice Lesson for Musical Thtr.	1.0
THMD	XXX	Movement Elective	1.0
		Liberal Arts	3.0
		Electives	6.0
		Spring Total	13.0
Senior Yea	Total		25.0

Liberal Arts Distribution

Note all Liberal Arts courses are 3.0 credits. LACR 101/102 6 cr. LACR 210 3 cr. SIFT 3 cr.

THEA 152 3 cr.
THEA 353/354 6 cr.
Period Interpretation 6 cr.
Liberal Arts Electives 15 cr.

Theater Design and Technology

Freshme	n Year		Credits	Junior Ye	ear		Credits
Fall							
FNDP	101	Drawing and Sketching	1.5	THPD	264	Fundamentals of Tech Direction	3.0
THEA	151	Survey of Theater Arts	3.0	THPD	320	Production Practicum	1.0
THPD	123	Scene and Lighting Tech	2.0	THST	361	Fundamentals of Directing	3.0
THPD	125	Scene and Lighting Tech Lab	1.0	THST	331	Theater Design V	3.0
THST	131	Theater Design 1	3.0			Liberal Arts	6.0
LACR	101	First Year Writing 1	3.0			Fall Total	16.0
LAAH	111	Survey of Art History I	3.0			ran iotai	10.0
		Fall Total	16.5	Spring	220	D : T ! ! C :	2.0
c				THST	330	Design Technology Seminar	3.0
Spring	100	Classic data and Figure	1.5	THPD	320	Production Practicum Electives	1.0
FNDP	102	Sketching the Human Figure	1.5				3.0
THPD	124	Costume and Prop Tech	2.0			Liberal Arts	6.0
THPD	126	Costume and Prop Tech Lab	1.0			Spring Total	13.0
THEA	152	Script Analysis	3.0 3.0				***
THST	132 102	Theater Design 11 First-Year Writing 11	3.0	Junior Yea	ar Total		29.0
LACR LAAH	112	Survey of Art History II	3.0				
LAAII	112			Senior Y	ear		
		Spring Total	16.5	Fall			
Freshman	Year Tota	1	33.0	THPD	461	Senior Project	3.0
				THEA	499	Internship	6.0
Sophom	ore Year			_		Liberal Arts	6.0
Fall				_		Fall Total	15.0
FNDP	103	Color Basics	1,5	Spring			
THST	181	Acting for Non-Majors	2.0	THEA	462	Senior Project	3.0
THEA	351	Theater History I	3.0	THEA	460	Business of Theater	1.0
THST	231	Theater Design 111	3.0	THST	330	Design Technology Seminar	3.0
THPD	120	Crew	0.0	THXX	XXX	Theater Electives	
LAPR	850	Intro. to Aesthetics	3.0			(by advisement)	4.0
Select one	course fr	om the following two:				Electives	3.0
LACR	210	Texts and Contexts	3.0			Spring Total	14.0
LACR	22X	SIFT	3.0				
		Fall Total	15.5	Senior Ye	ar Total		29.0
Spring							
FNPD	104	Materials, Tools and Forms	1.5		ts Distribu		
THPD	120	Crew	0.0			courses are 3.0 credits.	
THPD	261	Fundamentals of Stage Managemen		LACR 101		6 cr.	
THEA	352	Theater History II	3.0	LACR 210 SIFT		3 cr. 3 cr.	
THST	232	Theater Design 1V	3.0	THEA 152	,	3 cr.	
		Electives	3.0	THEA 351		6 cr.	
Salact on	e course fr	om the following two:		LAPR 850		3 cr.	
LACR	210	Texts and Contexts	3.0	Period Int	erpretation		
LINE	210	ionis and Contonis	5.0	Tile and An	F17 1	. 12	

Liberal Arts Electives

13 cr.

3.0

16.5 32.0

Sophomore Year Total

LACR

Spring Total

SIFT



Undergraduate and Graduate Course Catalog 2005 • 2006





Renumbered Course Directory

Understanding the Course Numbers

New course numbers have been created for every course taught at the University. Below is a simple diagram designed to help users understand what the new numbers represent. As you will see, the new numbering system reflects the host department for the course, the subject area, and the level or type of instruction.

Please note that the course descriptions are listed under the new numbers, although the old number is listed in italics under the new number. The list below allows users to search for new course numbers by referring to the old ones. Please contact the Office of the Registrar with any questions regarding the new numbering system.

Freshman Animation

A Media Arts Animation course at the 100 level with a "studio" focus

DEPT	SUBJECT	XXX Coul
MA	AN	101

Former Course #	New Course #
AE 200	AEDU 200
AE 201	AEDU 201
AE 499	AEDU 499
AE 507	AEDU 621
AE 509	AEDU 622
AE 530	AEDU 625
AE 531	AEDU 531
AE 532	AEDU 631
AE 533	AEDU 533
AE 547	AEDU 541
AE 548 *	AEDU 542
AE 549	AEDU 543
AE 550	AEDU 501
AE 552	AEDU 503
AE 559	AEDU 560
AE 599	AEDU 509
AE 600	AEDU 600
AE 602	AEDU 602
AE 606	AEDU 606
AE 610	AEDU 610

AE 632	AEDU 632
AE 649	AEDU 695
AE 660	AEDU 561
AE 661	AEDU 565
AE 662	AEDU 562
AE 699	AEDU 699
AE 799	AEDU 690
AE 999	AEDU 490
AT 300	AETH 301
AT 301	AETH 302
AT 304	AETH 304
AT 305	AETH 303
AT 401	AETH 401
AT 699	AETH 699
AT 799	AETH 690
AT 999	AETH 490
CM 101	CMMC 101
CM 120	CMMC 103
CM 201	CMMC 201
CM 202	CMMC 202
CM 211	CMMC 204

CM 250	CMMC 151
CM 251	CMMC 352
CM 260	CMMC 353
CM 271	CMMC 221
CM 290	CMMC 102
CM 293	CMMC 351
CM 295	CMMC 311
CM 340	CMMC 415
CM 350	CMMC 350
CM 360	CMMC 301
CM 371	CMMC 321
CM 372	CMMC 322
CM 373	CMMC 324
CM 381	CMMC 331
CM 382	CMMC 332
CM 383	CMMC 334
CM 391	CMMC 341
CM 392	CMMC 342
CM 435	CMMC 460
CM 461	CMMC 401
CM 462	CMMC 402
CM 499	CMMC 499
CM 699	CMMC 699
CM 799	CMMC 690
CM 999	CMMC 490
CR 111	CRFT 111
CR 121	CRFT 121
CR 131	CRFT 131
CR 141	CRFT 141
CR 161	CRFT 161
CR 200A	CRFT 201
CR 200B	CRFT 202
CR 203	CRFT 381
CR 211A	CRCM 211
CR 211B	CRCM 212
CR 212A	CRCM 213
CR 212B	CRCM 214
CR 221A	CRFB 211
CR 221B	CRFB 212
CR 222	CRFB 222
CR 229	CRFB 227
CR 231A	CRGL 211
CR 231B	CRGL 212

CR 232	CRGL 221
CR 241A	CRMT 211
CR 241B	CRMT 212
CR 242	CRMT 221
CR 243	CRMT 223
CR 245	CRMT 224
CR 249	CRMT 225
CR 251	CRCM 221
CR 252	CRCM 222
CR 253	CRCM 223
CR 255	CRCM 224
CR 256	CRCM 220
CR 261A	CRWD 211
CR 261B	CRWD 212
CR 277	CRFB 221
CR 278	CRFB 223
CR 280	CRMT 226
CR 281	CRMT 227
CR 282	CRMT 228
CR 283	CRMT 229
CR 285	CRWD 221
CR 286	CRWD 223
CR 287	CRWD 224
CR 299	CRFT 299
CR 300A	CRFT 301
CR 300B	CRFT 302
CR 322A	CRFB 311
CR 322B	CRFB 312
CR 329	CRFB 322
CR 331	CRGL 311
CR 370A	CRCM 311
CR 370B	CRCM 312
CR 371A	CRCM 313
CR 371B	CRCM 314
CR 380A	CRMT 311
CR 380B	CRMT 312
CR 381A	CRMT 321
CR 381B	CRMT 322
CR 385A	CRWD 321
CR 385B	CRWD 322
CR 386	CRWD 311
CR 400A	CRFT 401
CR 400B	CRFT 402

CR 610 CR 611 CR 656 CR 699	GRCR 611 GRCR 612
CR 656	
	Orter or 2
CR 600	GRCR 660
CK 077	GRCR 699
CR 710	GRCR 711
CR 799	GRCR 690
CR 999	CRFT 490
DA 100	DACR 160
DA 101A	DACR 111
DA 101B	DACR 112
DA 101X	DAPF 111X
DA 103A	DACR 131
DA 103B	DACR 132
DA 103X	DAPF 131X
DA 104X	DAPF 141X
DA 107	DACR 163
DA 109	DACR 164
DA 111	DAPF 143
DA 111X	DAPF 143X
DA 113A	DACR 121
DA 113B	DACR 122
DA 113X	DAPF 121X
DA 114X	DAPF 155
DA 115	DAPF 157
DA 116A	DACR 153
DA 116B	DACR 154
DA 117	DACR 250
DA 119	DAPF 150
DA 120	DAPF 151
DA 121	DAPF 153
DA 123A	DACR 101
DA 123B	DACR 102
DA 123X	DAPF 101X
DA 124	DAPF 145
DA 126	DACR 155
DA 127	DAPF 173
DA 129	DACR 171
DA 130	DACR 172
DA 201A	DACR 211
DA 201B	DACR 212
DA 201X	DAPF 112X
DA 203A	DACR 231

DA 203B	DACR 232
DA 203X	DAPF 231X
DA 204X	DAPF 241X
DA 205A	DACR 265
DA 205B	DACR 266
DA 210	DACR 173
DA 211A	DACR 151
DA 211B	DACR 152
DA 211X	DAPF 243X
DA 213A	DACR 221
DA 213B	DACR 222
DA 213X	DAPF 221X
DA 216	DACR 260
DA 217	DACR 261
DA 220	DACR 273
DA 223X	DAPF 201X
DA 300	DACR 300
DA 301A	DAPF 311
DA 301B	DAPF 312
DA 301X	DAPF 311X
DA 303A	DAPF 331
DA 303B	DAPF 332
DA 305A	DAPF 335
DA 305B	DAPF 336
DA 306A	DAPF 325
DA 306B	DAPF 326
DA 307A	DAPF 315
DA 307B	DAPF 316
DA 308A	DACR 241
DA 308B	DACR 242
DA 309A	DAPF 351
DA 309B	DAPF 352
DA 311A	DAPF 321
DA 311B	DAPF 322
DA 313	DAPF 380
DA 314	DACR 365
DA 317A	DACR 361
DA 317B	DACR 362
DA 319	DACR 375
DA 320	DAPF 251
DA 321A	DAPF 313
DA 321B	DAPF 314
DA 322A	DACR 263

DA 322B	DACR 264
DA 323A	DAPF 201
DA 323B	DAPF 202
DA 324	DAPF 350
DA 325A	DAPF 317
DA 325B	DAPF 318
DA 326A	DAPF 337
DA 326B	DAPF 338
DA 327A	DAPF 355
DA 327B	DAPF 356
DA 328A	DAPF 327
DA 328B	DAPF 328
DA 331	DACR 373
DA 345A	DAPF 375
DA 345B	DAPF 376
DA 347A	DAPF 377
DA 347B	DAPF 378
DA 401A	DAPF 411
DA 401B	DAPF 412
DA 401X	DAPF 411X
DA 403A	DAPF 431
DA 403B	DAPF 432
DA 408A	DACR 441
DA 408B	DACR 442
DA 409A	DAPF 451
DA 409B	DAPF 452
DA 410	DACR 449
DA 411A	DAPF 421
DA 411B	DAPF 422
DA 417	DACR 461
DA 418	DAPF 485
DA 419A	DAPF 481
DA 419B	DAPF 482
DA 421A	DAPF 413
DA 421B	DAPF 414
DA 422	DAPF 425
DA 424	DACR 463
DA 425A	DAPF 417
DA 425B	DAPF 418
DA 426A	DAPF 437
DA 426B	DAPF 438
DA 427A	DAPF 455
DA 427B	DAPF 456

	DA 428A	DAPF 427
	DA 428B	DAPF 428
	DA 430	DACR 470
	DA 445A	DAPF 475
	DA 445B	DAPF 476
	DA 447A	DAPF 477
	DA 447B	DAPF 478
	DA 499	DACR 499
	DA 699	DACR 699
	DA 700	DAPF 880
	DA 771	DAPF 810
	DA 772	DAPF 881
	DA 773	DAPF 830
	DA 774	DAPF 820
	DA 775	DAPF 885
	DA 776	DAPF 800
	DA 777	DAPF 860
	DA 999	DACR 490
	EM 110	EMD1 110
	EM 201	EMDI 201
	EM 202	EMDI 202
	EM 203	EMD1 203
	EM 204	EMDI 204
	EM 210	EMDI 210
	EM 221	EMDI 215
	EM 304A	EMD1311
	EM 304B	EMD1312
	EM 310	EMD1 315
1	EM 601	GREM 601
	EM 610	GREM 610
	EM 699	GREM 699
	EM 799	GREM 690
	EM 999	EMDI 490
	FA 205	FAPR 205
	FA 222	FAPT 211
	FA 223	FASC 203
	FA 234	FAPT 212
	FA 235	FAPT 203
	FA 324A	FACR 311
	FA 330	FACR 312
	FA 333A	FACR 301
	FA 425	FAPT 403
	FA 426	FAPT 404

Formor Course #	Now Course #
Former Course #	New Course #
FA 450	FACR 411
FA 460	FACR 401
FA 610	GRFA 614 GRFA 613
FA 611	
FA 612	GRFA 740
FA 691	GRFA 611
FA 692	GRFA 612
FA 695	GRFA 621
FA 696	GRFA 622
FA 699	GRFA 699
FA 781	GRFA 781
FA 782	GRFA 782
FA 793	GRFA 783
FA 794	GRFA 784
FA 795	GRFA 785
FA 799	GRFA 690
FA 999	FACR 490
FP 101	FNDP 101
FP 102	FNDP 102
FP 103	FNDP 103
FP 104	FNDP 104
FP 110	FNDP 111
FP 111	FNDP 112
FP 120	FNDP 121
FP 121	FNDP 122
FP 130	FNDP 131
FP 131	FNDP 132
FP 140	FNDP 142
FP 999	FNDP 490
GD 105	GDES 101
GD 210	GDES 203
GD 211A	GDES 221
GD 211B	GDES 222
GD 212	GDES 212
GD 213A	GDES 201
GD 213B	GDES 202
GD 306A	GDES 311
GD 306B	GDES 312
GD 310A	GDES 331
GD 311A	GDES 301
GD 311B	GDES 302
GD 313	GDES 333
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GD 316A	GDES 321
GD 326	GDES 327
GD 411A	GDES 401
GD 411B	GDES 402
GD 411B	GDES 402
GD 412B	GDES 404
GD 412B	GDES 404 GDES 411
GD 420 GD 699	GDES 411
GD 799	GDES 690
GD 799	GDES 490
GR 610	GRAD 652
GR 691	GRAD 650
GR 692	GRAD 650
GR 791	GRAD 750
GR 799	GRAD 690
HU 008A	LACR 007
HU 008B	LACR 008
HU 009	LACR 009
	HU 103A
HU 103A	HU 103A
HU 103B HU 109B	
	LACR 100
HU 130A	LALL 801
HU 130B	LALL 802
HU 131A	LALL 803
HU 131B	LALL 804
HU 132A	LALL 805
HU 132B	LALL 806
HU 140A	LAAH 111
HU 140B	LAAH 112
HU 162	LASS 820
HU 181A	LASS 871
HU 181B	LASS 872
HU 201	LALL 821
HU 210A	LALL 831
HU 210B	LALL 832
HU 211	LALL 823
HU 212	LALL 841
HU 216	LALL 825
HU 217	LALL 833
HU 218	LALL 921
HU 219	LALL 923
HU 230A	LALL 901
HU 230B	LALL 902

HU 232A	LALL 905
HU 232B	LALL 906
HU 240	LAAH 811
HU 241	LAAH 813
HU 242	LAAH 815
HU 243	LAAH 817
HU 246	LAAH 819
HU 248A	LALL 861
HU 248B	LALL 862
HU 250	LAAH 850
HU 251	LAAH 851
HU 253	LAAH 853
HU 254	LAAH 854
HU 255	LAAH 855
HU 256	LAAH 931
HU 259	LAPR 861
HU 260A	LASS 851
HU 260B	LASS 852
HU 261	LASS 853
HU 262	LASS 811
HU 262B	LASS 812
HU 263	LASS 817
HU 264	LASS 810
HU 265	LASS 861
HU 266A	LASS 813
HU 266B	LASS 814
HU 267	LASS 850
HU 268	LAPR 831
HU 270	LAPR 850
HU 272	LASS 831
HU 274	LAPR 811
HU 276	LAPI 923
HU 281	LASM 921
HU 282A	LASM 801
HU 282B	LASM 802
HU 283	LASM 803
HU 285A	LASM 810
HU 285B	LASM 830
HU 286	LASM 932
HU 288	LASM 918
HU 289	LASM 811
HU 292	LAPR 832
HU 293	LAPR 862

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HU 294	LAPR 961
HU 309	LAPR 812
HU 310	LALL 954
HU 311	LALL 851
HU 313	LALL 871
HU 314	LALL 860
HU 315A	LALL 852
HU 315B	LALL 853
HU 316	LALL951
HU 317A	LALL 815
HU 318	LALL 842
HU 319	LALL 817
HU 320A	LALL 811
HU 320B	LALL 812
HU 322	LALL 873
HU 323	LAPR 851
HU 325	LALL 875
HU 342	LAAH 861
HU 344	LALL 961
HU 345	LAAH 933
HU 347	LAAH 862
HU 348	LAAH 821
HU 349	LALL 963
HU 351	LALL 964
HU 354	LAAH 973
HU 355	LAAH 935
HU 357	LAAH 830
HU 359	LASS 922
HU 360A	LASS 911
HU 360B	LASS 912
HU 361	LASS 951
HU 362A	LASS 821
HU 362B	LASS 822
HU 363	LASS 823
HU 364	LASS 923
HU 365A	LASS 815
HU 365B	LASS 816
HU 366	LASS 931
HU 367	LAPR 932
HU 368	LASS 924
HU 369	LASS 955
HU 370	LAPR 813
HU 371	LASS 932

Former Course #	New Course #
HU 372	LAPR 913
HU 373	LAPR 853
HU 374	LASS 873
HU 378	LASS 874
HU 381	LASM 913
HU 382	LASS 875
HU 383	LASS 972
HU 384	LASS 973
HU 385	LASM 931
HU 386	LASM 914
HU 388	LASM 915
HU 389	LASM 916
HU 390	LASS 925
HU 393	LASS 952
HU 395	LAPR 855
HU 396	LASM 951
HU 410	LALL 925
HU 411	LALL 930
HU 412	LALL 927
HU 413	LALL 965
HU 414A	LALL 922
HU 414B	LALL 913
HU 415A	LALL 915
HU 415B	LALL 916
HU 416A	LALL 914
HU 416B	LALL 935
HU 417	LALL 953
HU 420	LALL 911
HU 422	LALL 835
HU 424	LALL 843
HU 425	LALL 975
HU 442	LAAH 937
HU 448A	LAAH 831
HU 448B	LAAH 832
HU 449	LAPR 962
HU 450 ·	LAAH 863
HU 451	LAAH 864
HU 452	LAAH 974
HU 453	LAAH 865
HU 456	LAAH 970
HU 462	LASS 933
HU 463	LASS 953

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IIII 464	T 400 014
HU 464	LASS 914
HU 466	LAPR 841
HU 467	LAPR 842
HU 471	LALL 973
HU 474	LAPR 911
HU 478	LAPR 950
HU 480	LASS 876
HU 481A	LASM 831
HU 481B	LASM 832
HU 483	LASS 974
HU 484	LASS 975
HU 485	LASM 917
HU 490	LACR 800
HU 492	LAPR 912
HU 495	LALL 955
HU 497	LAPR 972
HU 498	LAPR 951
HU 648	GRLA 631
HU 699	GRLA 699
HU 799	GRLA 690
HU 999	LACR 490
ID 113	1DES 101
1D 200A	IDES 201
1D 200B	1DES 202
1D 214	1DES 232
1D 220A	1DES 221
1D 220B	IDES 222
1D 290	IDES 231
ID 300A	IDES 301
ID 300B	IDES 302
ID 312	1DES 371
ID 320A	IDES 321
1D 320B	1DES 322
ID 326	IDES 331
ID 327	1DES 332
1D 400A	1DES 401
1D 400B	1DES 402
ID 420A	IDES 421
1D 420B	IDES 422
ID 490A	1DES 431
1D 490B	IDES 432
1D 600	GRID 611
ID 601	GRID 601

ID (02	CDID COA
1D 602	GRID 602
ID 612	GRID 624
ID 614	GRID 614
1D 620	GRID 621
ID 625	GRID 623
ID 627	GRID 622
1D 699	GRID 699
ID 700	GRID 711
ID 710	GRID 701
ID 711	GRID 702
ID 741	GRID 785
ID 749	GRID 780
ID 799	GRID 690
ID 999	1DES 490
IL 100	1LUS 101
IL 200A	1LUS 201
1L 200B	ILUS 202
1L 202A	ILUS 211
IL 202B	ILUS 212
IL 204	ILUS 220
1L 205	1LUS 285
IL 208	ILUS 280
IL 300A	ILUS 301
IL 300B	1LUS 302
IL 301	ILUS 320
IL 302	ILUS 321
IL 303	ILUS 312
IL 304	1LUS 322
IL 310	ILUS 380
IL 400A	ILUS 401
IL 400B	1LUS 402
1L 402	1LUS 480
IL 403A	ILUS 441
IL 403B	ILUS 442
IL 404	ILUS 482
IL 699	ILUS 699
IL 799	ILUS 690
IL 999	1LUS 490
IN 440	CAIN 497
IN 449	CAIN 498
IN 450	CAIN 499
LACR 101	LACR 101
LACR 102	LACR 102

	LACR 210	LACR 210
	LACR 221	LACR 221
	LACR 222	LACR 222
	LACR 223	LACR 223
	LACR 224	LACR 224
	LACR 225	LACR 225
	LACR 226	LACR 226
	LACR 227	LACR 227
	MM 101	MMDI 131
	MM 110	MMD1 101
	MM 111	MMD1 102
	MM 121	MMDI 111
	MM 130	MMDI 150
	MM 150	MMDI 141
	MM 151	MMD1 142
	MM 210	MMD1 201
	MM 219	MMDI 200
	MM 221	MMD1 202
	MM 222	MMDI 212
	MM 223	MMDI 241
	MM 231	MMDI 242
	MM 240	MMDI 245
	MM 250	MMD1 220
	MM 271	MMDI 250
	MM 310	MMD1 301
	MM 311	MMD1 302
	MM 320	MMDI 315
	MM 341	MMDI 335
	MM 342	MMD1 354
	MM 344	MMD1 305
	MM 350	MMDI 320
	MM 360	MMD1 353
	MM 370	MMD1 330
	MM 410	MMDI 401
	MM 411	MMD1 402
	MM 440	MMDI 405
	MM 450	MMD1 420
•	MM 470	MMDI 421
	MM 471	MMDI 422
	MM 472	MMDI 425
	MM 499	MMD1 499
	MM 699	MMDI 699
	MM 799	MMDI 690
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Former Course #	New Course #
MM 999	MMDI 490
MS 501	MSEM 601
MS 502	MSEM 602
MS 508	MSEM 603
MS 510	MSEM 630
MS 600	MSEM 600
MS 601	MSEM 702
MS 602	MSEM 641
MS 610A	MSEM 610
MS 610B	MSEM 611
MS 615	MSEM 631
MS 619	MSEM 644
MS 620A	MSEM 614
MS 620B	MSEM 615
MS 621	MSEM 646
MS 622	MSEM 621
MS 623A	MSEM 616
MS 623B	MSEM 617
MS 624	MSEM 716
MS 648	MSEM 690
MS 650	MSEM 642
MS 651	MSEM 643
MS 658	MSEM 695
MS 699	MSEM 699
MS 710	MSEM 711
MS 740	MSEM 780
MS 749A	MSEM 781
MS 749B	MSEM 782
MS 759	MSEM 795
MS 799	MSEM 690
MU 001	MUPF 135
MU 007A	MUSC 001
MU 007B	MUSC 002
MU 040	MULS 400
MU 100	MUPF 130
MU 103A	MUSC 111
MU 103B	MUSC 112
MU 107A	MUSC 101
MU 107B	MUSC 102
MU 111A	MUNM 131
MU 111B	MUNM 132
MU 113	MUSC 131

MU 115	MUSC 161
MU 116	MUSC 162
MU 117	MUSC 183
MU 121	MUCP 141
MU 123A	MUNM 111
MU 123B	MUNM 112
MU 124A	MUNM 113
MU 124B	MUNM 114
MU 125A	MUNM 115
MU 125B	MUNM 116
MU 126A	MUNM 117
MU 126B	MUNM 118
MU 127A	MUNM 121
MU 127B	MUNM 122
MU 130A	MUNM 123
MU 130B	MUNM 124
MU 131A	MUSC 121
MU 131B	MUSC 122
MU 139	MUPF 121
MU 140	MUPF 122
MU 141A	MUNM 141
MU 141B	MUNM 142
MU 149A	MUSC 163
MU 149B	MUSC 164
MU 190A	MUNM 101
MU 190B	MUNM 102
MU 191A	MULS 121
MU 191B	MULS 122
MU 192A	MULS 111
MU 192B	MULS 112
MU 193A	MULS 131
MU 193B	MULS 132
MU 203A	MUSC 211
MU 203B	MUSC 212
MU 207A	MUSC 201
MU 207B	MUSC 202
MU 208A	MUSC 203
MU 208B	MUSC 204
MU 209A	MUSC 205
MU 209B	MUSC 206
MU 213A	MUSC 231
MU 213B	MUSC 232
MU 231A	MUSC 221

MU 231B	MUSC 222
MU 232A	MUSC 223
MU 232B	MUSC 224
MU 237A	MUPF 131
MU 237B	MUPF 132
MU 241A	MUPF 221
MU 241B	MUPF 222
MU 291A	MULS 221
MU 291B	MULS 222
MU 292A	MULS 211
MU 292B	MULS 212
MU 293A	MULS 231
MU 293B	MULS 232
MU 301A	MUSC 351
MU 301B	MUSC 352
MU 302	MUCP 321
MU 303A	MUSC 311
MU 303B	MUSC 312
MU 304	MUSC 383
MU 306	MUSC 353
MU 307A	MUSC 303
MU 307B	MUSC 304
MU 308A	MUCP 322
MU 308B	MUCP 323
MU 309	MUPF 331
MU 310 '	MUSC 333
MU 311	MUSC 334
MU 313A	MUSC 331
MU 313B	MUSC 332
MU 315A	MUCP 331
MU 315B	MUCP 332
MU 317A	MUCP 361
MU 317B	MUCP 362
MU 325 -	MUCP 325
MU 331A	MUSC 321
MU 331B	MUSC 322
MU 341A	MUPF 321
MU 341B	MUPF 322
MU 342A	MUPF 381
MU 342B	MUPF 382
MU 344A	MUPF 383
MU 344B	MUPF 384
MU 346A	MUPF 351

MU 346B	MUDE 252
MU 347A	MUPF 352
MU 347B	MUSC 307 MUSC 308
MU 348A	MUSC 335
MU 348B	MUSC 336
MU 390	MUSC 355
MU 391A	MULS 321
MU 391B	MULS 322
MU 392A	MULS 311
MU 392B	MULS 312
MU 393A	MULS 331
MU 393B	MULS 332
MU 401A	MUSC 451
MU 401B	MUSC 452
MU 402	MUSC 453
MU 403	MUSC 454
MU 404	MUSC 401
MU 406	MUSC 402
MU 408	MUCP 441
MU 409	MUSC 403
MU 411	MUSC 455
MU 413A	MUSC 461
MU 413B	MUSC 462
MU 415A .	MUSC 460
MU 416A	MUSC 463
MU 417A	MUSC 456
MU 420A	MUSC 481
MU 420B	MUSC 482
MU 424	MUSC 457
MU 427	MUSC 458
MU 428	MUSC 459
MU 431A	MUSC 423
MU 431B	MUSC 424
MU 432A	MUSC 425
MU 432B	MUSC 426
MU 435	MUSC 421
MU 441A	MUPF 333
MU 441B	MUPF 334
MU 444A	MUPF 483
MU 444B	MUPF 484
MU 491A	MULS 421
MU 491B	MULS 422
MU 492A	MULS 411

	New Course #
MU 492B	MULS 412
MU 493A	MULS 431
MU 493B	MULS 432
MU 499	MUSC 499
MU 501A	MUSC 650
MU 515	MUSC 651
MU 516	MUSC 683
MU 521A	MUSC 601
MU 521B	MUSC 602
MU 592A ·	MULS 641
MU 592B	MULS 642
MU 603	MUPF 680
MU 615	MUSC 661
MU 616	MUSC 662
MU 617	MUCP 641
MU 620	MUSC 681
MU 621	MUSC 682
MU 622	MUCP 631
MU 624	MUCP 624
MU 625	MUSC 631
MU 626	MUSC 632
MU 627	MUSC 684
MU 628	MUSC 685
MU 699	MUSC 699
MU 700	MUPF 800
MU 761	MUPF 861
MU 762	MUPF 862
MU 763	MUPF 863
MU 764	MUPF 864
MU 765	MUPF 865
MU 772	MUPF 872
MU 773	MUPF 873
MU 773A	MUPF 875
MU 773B	MUPF 876
MU 774	MUPF 874
MU 775	MUPF 660
MU 776	MUPF 876
MU 799	MUSC 690
MU 999	MUSC 490
MUED 110	MUED 110
MUED 111	MUED 111
MUED 112	MUED 112

MUED 112	MUED 112
MUED 113	MUED 113
MUED 114	MUED 114
MUED 115 MUED 320	MUED 115 MUED 320
MUED 321	MUED 321
MUED 400	MUED 400
MUED 401	MUED 401
MUED 430	MUED 430
MUED 431	MUED 431
MUED 520	MUED 520
MUED 521	MUED 521
MUED 522	MUED 522
MUED 523	MUED 523
MUED 530	MUED 530
MUED 531	MUED 531
MUED 540	MUED 540
MUED 541	MUED 541
MUED 542	MUED 542
MUED 543	MUED 543
MUED 600	MUED 600
MUED 601	MUED 601
MUED 602	MUED 602
MUED 603	MUED 603
PF 125	MAPH 101
PF 127	MAAN 101
PF 128	MAFL 101
PF 203	MAPH 281
PF 209	MAPH 282
PF 210A	MAFL 201
PF 210B	MAFL 202
PF 211A	MAPH 201
PF 211B	MAPH 202
PF 212A	MAAN 201
PF 212B	MAAN 202
PF 216	MAAN 231
PF 217	MAPH 211
PF 218	MAFL 211
PF 219	MAAN 211
PF 220	MAPH 221
PF 310A	MAFL 301
PF 310B	MAFL 302
PF 311A	MAPH 301
PF 311B	MAPH 302

PF 312A	MAAN 301
PF 312B	MAAN 302
PF 313A	MAPH 303
PF 313B	MAPH 304
PF 315	MAPH 311
PF 316	MAAN 232
PF 320	MAFL 311
PF 322	MAFL 331
PF 323	MAPH 320
PF 324	MAFL 320
PF 325	MAAN 314
PF 326	MAAN 331
PF 327	MAAN 341
PF 328	MAAN 320
PF 330	MAAN 321
PF 331	MACR 304
PF 331X	MACR 304X
PF 332	MAAN 323
PF 333	MAPH 312
PF 334	MAPH 321
PF 335	MAPH 322
PF 336	MAPH 323
PF 337	MAAN 332
PF 338	MAAN 333
PF 410A	MAFL 401
PF 410B	MAFL 402
PF 411A	MAPH 401
PF 411B	MAPH 402
PF 412A	MAAN 401
PF 412B	MAAN 402
PF 413	MAPH 460
PF 415A	MAPH 441
PF 415B	MAPH 442
PF 423	MAFL 460
PF 424	MACR 443
PF 499	MACR 499
PF 699	MACR 699
PF 799	MACR 490
PF 999	MACR 690
PR 102	FAPR 141
PR 103	FAPR 143
PR 200	FAPR 211
PR 201	FAPR 201

	PR 202	FAPR 212
	PR 204	FAPR 204
	PR 207	FAPR 231
	PR 211	FAPR 213
	PR 212	FAPR 221
	PR 222	FAPR 214
	PR 223	FAPR 233
	PR 224	FAPR 234
	PR 300	FAPR 305
	PR 301	FAPR 302
	PR 306A	FAPR 303
	PR 307	FAPR 304
	PR 308	FAPR 321
	PR 322	FAPR 314
	PR 326	FAPR 323
	PR 327	FAPR 324
	PR 333	FAPR 301
	PR 400	FAPR 401
	PR 406	FAPR 403
	PR 412	FAPR 411
	PR 420	FAPR 402
	PR 421	FAPR 481
	PR 425	FAPR 434
	PR 500	GRPR 631
	PR 600A	GRPR 601
	PR 600B	GRPR 602
	PR 610A	GRPR 611
	PR 610B	GRPR 612
	PR 611	GRPR 632
	PR 612A	GRPR 613
	PR 612B	GRPR 614
	PR 613	GRPR 633
ĺ	PR 623A	GRPR 621
	PR 623B	GRPR 622
	PR 626	GRPR 615
	PR 699	GRPR 699
Į	PR 700A	GRPR 701
	PR 700B	GRPR 702
	PR 710A	GRPR 781
	PR 710B	GRPR 782
	PR 711A	GRPR 783
	PR 711B	GRPR 784
	PR 723A	GRPR 721

Former Course #	New Course #
PR 723B	GRPR 722
PR 799	GRPR 690
PR 999	FAPR 490
PT 101	FAPT 101
PT 124	FAPT 102
PT 202A	FAPT 201
PT 202B	FAPT 202
PT 211	FAPT 221
PT 219	FAPT 222
PT 220	FACR 211
PT 225	FAPT 213
PT 226	FAPT 214
PT 227	FAPT 227
PT 233	FAPT 233
PT 234	FAPT 234
PT 235	FAPT 235
PT 236	FAPT 215
PT 237	FAPT 237
PT 238	FAPT 238
PT 245	FAPT 216
PT 261	FACR 212
PT 264	FAPT 241
PT 269	FAPT 243
PT 302A	FAPT 301
PT 302B	FAPT 302
PT 334	FAPT 304
PT 340	FAPT 303
PT 360	FAPT 306
PT 402A	FAPT 401
PT 402B	FAPT 402
PT 424	FAPT 411
PT 451	FAPT 421
PT 490	FAPT 405
PT 610	GRPT 611
PT 611	GRPT 612
PT 699	GRPT 699
PT 710	GRPT 711
PT 799	GRPT 690
PT 999	FAPT 490
SC 101	FACS 101
SC 201	FASC 201

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SC 220A	FASC 231
SC 220B	FASC 232
SC 241	FASC 221
SC 242	FASC 222
SC 251	FASC 440
SC 260A	FASC 211
SC 260B	FASC 212
SC 321	FASC 331
SC 333	FASC 302
SC 401	FASC 401
SC 402	FASC 402
	FASC 433
SC 431	FASC 411
SC 432	FASC 412
SC 433	FASC 413
SC 441	FASC 421
SC 442	FASC 422
SC 610	GRSC 611
SC 611	GRSC 612
SC 620	GRSC 631
SC 641	GRSC 621
SC 699	GRSC 699
SC 710	GRSC 711
SC 799	GRSC 690
SC 999	FASC 490
TH 100A	THST 181
TH 100B	THST 182
TH 101	THMD 163
TH 103A	THST 101
TH 103B	THST 102
TH 103L	THPD 120
TH 105A	THMD 171
TH 105B	THMD 172
TH 109A	THVC 111
TH 109B	THVC 112
TH 109L	THVC 210
TH 111	THPD 127
TH 113	THEA 151
TH 114	THMD 164
TH 115A	THMD 161
TH 115B	THMD 162
TH 121	THEA 161
TH 122A	THST 111

TH 122B	THST 112
TH 122L	THST 110
TH 123	THPD 123
TH 123L	THPD 125
TH 124	THPD 124
TH 124L	THPD 126
TH 139	THST 131
TH 14IA	THVC 121
TH 141B	THVC 122
TH 14IL	THVC 120
TH 142A	THVC 131
TH 142B	THVC 132
TH 151	THMD 111
TH 152	THMD 112
TH-153 -	THMD 121
TH 154	THMD 122
TH 155	THMD 131
TH 156	THMD 132
TH 200A	THST 281
TH 200B	THST 282
TH 205A	THMD 271
TH 205B	THMD 272
TH 209A	THVC 211
TH 209B	THVC 212
TH 213	THEA 152
TH 215A	THMD 261
TH 215B	THMD 262
TH 217A	THST 266
TH 217B	THST 265
TH 222A	THST 211
TH 222B	THST 212
TH 222L	THST 210
TH 223	THST 201
TH 224	THST 202
TH 227	THPD 261
TH 228	THPD 262
TH 237	THPD 264
TH 239	THST 132
TH 241	THST 222
TH 242A	THVC 231
TH 242B	THVC 232
TH 251	THMD 211
TH 252	THMD 212

TH 253	THMD 221
TH 254	THMD 222
TH 255	THMD 231
TH 256	THMD 232
TH 257	THEA 272
TH 305A	THMD 371
TH 305B	THMD 372
TH 309	THVC 311
TH 310	THVC 312
TH 311A	THEA 351
TH 311B	THEA 352
TH 312A	THEA 353
TH 312B	THEA 354
TH 313A	THST 371
TH 313B	THST 372
TH 315A	THMD 361
TH 315B	THMD 362
TH 317	THST 361
TH 318A	THST 321
TH 318B	THST 322
TH 320	THST 320
TH 323	THST 301
TH 324	THST 302
TH 325	THST 343
TH 326	THST 344
TH 327	THPD 361
TH 330	THST 341
TH 339	THST 231
TH 339	THST 231
TH 341A	THVC 321
TH 341B	THVC 322
TH 342A	THVC 331
TH 342B	THVC 332
TH 349	THPD 320
TH 351	THMD 311
TH 352	THMD 312
TH 353	THMD 321
TH 354	THMD 322
TH 357	THMD 341
TH 358	THMD 342
TH 400A	THST 443
TH 400B	THST 444
TH 405A	THMD 471

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Former Course #	New Course #
TH 405B	THMD 472
TH 409A	THVC 411
TH 409B	THVC 412
TH 412	THST 440
TH 413A	THST 471
TH 413B	THST 472
TH 415A	THMD 461
TH 415B	THMD 462
TH 417	THST 461
TH 419	THEA 460
TH 423	THST 401
TH 424	THST 402
TH 425	THST 445
TH 429	THST 330
TH 430	THST 441
TH 439	THST 232
TH 441A	THVC 421
TH 441B	THVC 422
TH 442A	THVC 431
TH 442B	THVC 432
TH 449	THEA 499
TH 451	THPD 461
TH 452	THPD 462
TH 460	THPD 460
TH 475	THEA 475
TH 699	THEA 699
TH 799	THEA 690
TH 999	THEA 490
WM 113	WRIT 111
WM 114	WRIT 112
WM 214	WRIT 211
WM 215	WRIT 212
WM 219	WRIT 220
WM 225	WRIT 225
WM 226	WRIT 226
WM 241	WRIT 261
WM 243	WRIT 241
WM 251	WRIT 251
WM 252	WR1T 252
WM 253	WRIT 253
WM 314	WRIT 324
WM 317	WRIT 327

WM 318	WRIT 328
WM 321	WRIT 311
WM 322	WRIT 312
WM 330	WRIT 360
WM 341	WRIT 361
WM 343	WRIT 242
WM 411	WRIT 411
WM 412	WRIT 412
WM 431	WRIT 460
WM 499	WR1T 499
WM 699	WRIT 699
WM 799	WRIT 690
WM 999	WR1T 490

Art Education

AEDU 200

Formerly AE 200

Presentation Skills

t credit, 2 hours

This course addresses effective speech and presentation skills for the teacher, artist, and administrator communicating with groups, classes, or clients.

AEDU 201

Formerly AE 201

Introduction to Visual Arts Education

2 credits, 3 hours

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for students with disabilities and gifted children), and adult education.

AEDU 499

Formerly AE 499

Internship

1.5-6 credits

Open to Art Education majors and concentrations only.

May be taken three times for credit.

AEDU 501

Formerly AE 550

Creative and Cognitive Development

3 credits, 3 hours

This course is designed to develop skills in recognizing the developmental stages of children, adolescents, and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual differences in creative and cognitive development and learning styles.

Priority enrollment to Art Education majors and concentrations.

AFDII 503

Formerly AE 552

The Art of Teaching

3 credits, 3 hours

Teacher preparation and knowledge of instructional techniques will be addressed, including professional image, teachers' rights and responsibilities, and aspects of group process. The course will explore cultural and family factors that influence learning expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles. Prerequisite: AEDU 541

Open to Art Education majors and concentrations only.

AEDU 509

Formerly AE 599

Professional Writing Intensive

2 credits, 2 hours

This course is required for students entering all art education programs (pre-certification, MAT, MA, MA+EM) who have not passed the Art Education Department writing proficiency exam. It addresses the use of effective and cogent written communication for the teacher, artist, and administrator to classes, groups, or clients. Students who take and successfully pass the Praxis I Reading and Writing tests are exempt from this course.

Open to Art Education majors and concentrations only.

AEDU 531

Formerly AE 531

Multicultural Learning-Arts

3 credits, 3 hours

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East and related societies will be examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history will be recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

Priority enrollment to Art Education majors and concentrations.

AEDU 533

Formerly AE 533

Art and Inclusionary Education

3 credits, 3 hours

This course is designed to provide the full scope of methodologies, techniques and innovative strategies needed to teach special education students effectively. Using the arts as a means for adapting to diverse learning methods, the K-12 classroom will be regarded as a dynamic setting for inclusionary learning. The impact of special needs art education will be further realized through direct school and community engagement: programs and national as well as local organizations will be made available to assist in developing field placements. Arranged field placement opportunities will include a broad range of community resources.

Priority enrollment to Art Education majors and concentrations.

AEDU 541

Formerly AE 547

Program Design & Methods: Elementary

3 credits, 3 hours

3 hours field work (8 weeks)

Through review of current literature, lectures, discussion, field observation, and miniteaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

Prevanisite: AEDU 201

Priority enrollment to Art Education majors and concentrations.

AEDU 542

Formerly AE 548

Program Design & Methods: Secondary

3 credits, 3 hours

3 hours field work (8 weeks)

Continuation of AEDU 541, with emphasis on the development of age-appropriate curricula that addresses scope and sequence and state standards for middle and secondary school. Topics include management issues, interdisciplinary, content, and teaching of art, evaluation and assessment of teaching and learning, and the integration of digital technology.
Prerequisites: AEDU 541 or AEDU 560

Open to Art Education majors and concentrations only.

AFDU 543

Formerly A.F. 549

Aesthetics and Art Criticism

3 credits, 3 hours

This course is designed to develop skills, techniques, and strategies for integrating developmentally appropriate aesthetics and art criticism activities in the K-12 classroom. Using prevailing theories of learning, teaching, and child development, students will design puzzle cases, activities, and curricula that promote the philosophical investigation and interpretation of art and aesthetic objects. Priority enrollment to Art Education majors and concentrations.

AFDU 560

Formerly AE 559

Saturday Practicum

3 credits, 3 hours

3 hours field work (10 weeks)

Students are involved in various aspects of the Saturday Arts Lab. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course.

Open to Art Education majors and concentrations only.

AEDU 561

Formerly AE 660

Student Teaching: Elementary

4 credits, hours vary

An intensive, elementary-level field experience built around a seven-week student teaching internship, under the guidance and supervision of a highly qualified art teacher/mentor. It is intended to provide practical experience in which the intern assumes professional-level responsibilities and experiences in teaching art at the elementary level. A University supervisor observes, advises, facilitates the relationship between the mentor and intern, and assesses the student during the internship. AEDU 561. (If students elect to take AEDU 561 one semester and AEDU 562 another semester, AEDU 565 must be taken both semesters.)

Prerequisites: AEDU 531, AEDU 541, AEDU 542, AEDU 560

Corequisite: AEDU 565

Open to Art Education majors and concentrations only.

May be taken twice for credit.

AEDU 562

Formerly AE 662

Student Teaching: Secondary

4 credits, hours vary

An intensive, secondary-level field experience built around a seven-week student teaching internship, under the guidance and supervision of a highly qualified art teacher/mentor. It is intended to provide practical experience in which the intern assumes professional-level responsibilities and experiences in teaching art at the elementary level. A University supervisor observes, advises, facilitates the relationship between the mentor and intern, and assesses the student during the internship. AEDU 562. If students elect to take AEDU 562 one semester and AEDU 561 another semester, AEDU 565 must be taken both semesters.)

Prerequisites: AEDU 531, AEDU 541, AEDU 542, AEDU 560

Coreauisite: AEDU 565

Open to Art Education majors and concentrations

May be taken twice for credit.

AEDU 565

Formerly AE 661

Student Teaching Seminar: Elementary/Secondary

1 credit, 2 hours

Discussion and analysis of: field experiences; special workshops; Literacy: Reading and Writing Across the Curriculum: Professional Teaching Portfolios; 1-Year Curriculums for an Elementary and a Secondary Grade. Continuing development and refinement of skills in reflective practice is emphasized as well as the needs of special learners. AEDU 565 is taken concurrently with AEDU 561 and AEDU 562. (If students elect to take AEDU 561 and AEDU 562 over two semesters, AEDU 565 Student Teaching Seminar must be taken both semesters.)

Prerequisites: AEDU 531, AEDU 541, AEDU 542, AEDU 560

Open to Art Education majors and concentrations

May be taken twice for credit.

AEDU 600

Formerly AE 600

Graduate Art Ed Colloquium

1 credit, 1 hour

This course assumes that some of the program participants either are teachers now or may teach at some level during their professional careers. The colloquium is an interdisciplinary forum intended to relate studio development and accomplishment, as well as critical, aesthetic, and historical aspects of art, to the process and implementation of learning and teaching. Utilizing lectures, readings, visual resources and directed group dynamics and discussions, the colloquium explores varied topics during each of the four summers.

Open to Art Education majors and concentrations only. Restricted to students enrolled in graduate programs.

May be taken twice for credit.

AEDU 602

Formerly AE 602

History of Ideas in Art and Museum Education

3 credits, 3 hours

Seminar on major issues and trends in the history of art and museum education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of Discipline Based Art Education, the Visual Culture movement, and standards-based education.

Open to graduate Art Education and Museum Studies majors only.

AEDU 606

Formerly AE 606

Research in Education: Methods and Trends

3 credits, 3 hours

A graduate education seminar on principal approaches to research for art and museum education. The course examines types of research, applications and recent studies for their methodologies and findings, grant writing, and assessment techniques.

Open to graduote Art Education and Museum Studies majors only.

AEDU 610

Formerly AE 610

Graduate Studio Seminar

3 credits, 3 hours

A one-semester interdisciplinary seminar exclusively for art educators. Topics of broad concern to studio artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community. Open to Art Education majors and concentrations only. Restricted to students enrolled in graduate programs.

AEDU 621

Formerly AE 507

Educational Media A: Teaching and Learning Online

3 credits, 3 hours

This online course provides students with the knowledge, skills, and strategies to successfully integrate educational media into the teaching and learning of K-12 art. Areas of study will include theoretical and conceptual basis for educational technology, instructional practices and strategies, approaches to integrating technology into the curriculum, training and development of technology skills, such as computer graphics, web page design, and electronic presentations; and issues and problems related to technology use in education.

Computer literacy required.

AEDU 622

Formerly A.F. 509

Educational Media B: Planning and Management Online

3 credits, 3 hours

This online course addresses the design, planning, and management of educational media in the K-12 classroom and school. Topics include developing a technology plan; software and hardware acquisition and assessment; care, maintenance, and security of classroom and lab computer technologies; networking concepts, design, and protocols; Internet basics and issues; and managing technological and human resources. Online guest speakers support the study of these topics. Independent online visitations to either K-12 educational settings, technology fairs, conferences, or businesses. Computer literacy required.

AEDU 625

Formerly AE 530

Interactive Media

3 credits, 3 hours

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects using a variety of multimedia authoring tools.

Open to Art Education majors and concentrations

Repeatable for credit.
Computer literacy required.

AEDU 631

Formerly AE 532

Design for Interdisciplinary Learning

3 credits, 3 hours

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design-based problem-solving model is emphasized to address issues in all subjects and at all levels of education.

Priority enrollment to Art Education majors and concentrations

AEDU 632

Formerly AE 632

Applications of Interdisciplinary Learning

3 credits, 3 hours

Practical application of the knowledge gained in Design for Interdisciplinary Learning through a variety of curriculum frameworks. Students use a variety of models and thematic approaches to develop integrated arts curriculum that relates the arts to other disciplines. In keeping with interdisciplinarity in a postmodern aesthetic, students use a variety of interactive media. Class sessions include lectures, media presentations, discussions, interactive group activities, guest presenters, and workshops in the university and the community.

Prerequisite: AEDU 631

Restricted to students enrolled in graduate programs.

AEDU 695

Formerly AE 649

Graduate Project/Thesis

3-6 credits

Culminating independent project supervised by a faculty advisor. The graduate project or thesis may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool.

Prerequisites: AEDU 602, AEDU 606, AEDU 610 Open to Art Education majors and concentrations only. Restricted to students enrolled in graduate programs.

May be taken twice for credit.

Art Therapy

AETH 301

Formerly AT 300

Introduction to Art Therapy

3 credits, 3 hours

Introduces art therapy students to key concepts and dimensions of the art therapy profession. Course content addresses the different orientations and approaches that comprise this discipline, as well as the diverse populations that are served. Art Therapists who work within a wide range of settings are invited to present to the class to balance the theoretical with the practical.

Prerequisites: LASS 871, LASS 872

AETH 302

Formerly AT 301

Social and Group Process

3 credits, 3 hours

Introduces students to a basic understanding of social groups, group behaviors, group therapy and group art therapy. The class helps students to better identify their own role as well as that of others within a group setting. Experiential art tasks are used to underscore course material and exemplify group dynamics.

Prerequisite: AETH 301

AETH 303

Formerly AT 305

Theories and Techniques of Art Therapy With Adults

3 credits, 3 hours

A field placement provides an opportunity for the student to apply classroom knowledge to work within a specific clinical setting. A research paper, based on the experience, enables students to integrate theory with observation and practice. This practicum includes on-site individual supervision by an art therapist, as well as a small group supervision on campus with the Art Therapy faculty. Prerequisite: AETH 304

AETH 304

Formerly AT 304

Theories and Techniques of Art Therapy With Children and Adolescents

3 credits, 3 hours

Introduces students to the use of art therapy with children and adolescents, including the different arenas where art therapists work with children, as well as the various approaches that are utilized. Normal child development, as evidenced in artwork, will serve as the foundation for understanding key concepts. Indicators of emotional, cognitive, and behavioral difficulties, as seen in art productions, are also presented.

Prerequisites: LASS 973, AETH 301

AETH 401

Formerly AT 401

Senior Practicum

3 credits, 3 hours
A field placement provides an opportunity for
the student to apply classroom knowledge
to work within a specific clinical setting.
A research paper, based on the experience,
enables students to integrate theory with observation and practice. This practicum includes
on-site individual supervision by an art therapist, as well as a small group supervision on
campus with the Art Therapy faculty.

Prerequisites: AETH 303, LASS 974

Communication

CMMC 101

Formerly CM 101

Communication, Culture, Process

6 credits, 8.5 hours

An exploration of communication as a social and cultural process, integrating theory and analysis with practical production projects. Communication studies, linguistics, anthropology, sociology, are applied across cultural settings. Student work includes reading, writing reaction papers, and projects combining observations and analysis of communication processes with digital video production. Basic instruction in the use of digital video camera and audio equipment and logging, importing, editing, and presenting digital material. Projects employ video to document observations of nonverbal communication, interviews and speech events, and performances. Studio time will be linked to course projects. Priority enrollment to Communication majors.

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CMMC 102

Formerly CM 290

Video Production Workshop

3 credits, 6 hours

Acquaints students with the fundamentals of visual storytelling by providing hands-on experience translating the written word into images and sounds. Areas of study will include framing images, lighting, using off-screen space and sound, editing, and postproduction. Students will integrate their own writing to produce some of these projects.

Priority enrollment to Communication, Writing for Film and Television, Applied Theater majors; Web Drama minors.

CMMC 103

Formerly CM 120

Sound Communication

3 credits, 5 hours

This introduction to the field of sound communication enables students to conceptualize the importance of sound in cultural life and prepares them in practical approaches to field recording and working with various types of sound. A survey of approaches to sound as a social communication through readings and a broad range of audio examples, including documentary, journalistic, theatrical, and experimental approaches. Training in digital and audio field and post production equipment and complete practical field exercises and an intensive sound project.

Priority enrollment to Communication, Film/Digital Video majors; and Narrative Video, Documentary Video minors.

CMMC 151

Formerly CM 250

History of Communication

3 credits, 3 hours

Examines how major developments in communication have influenced social and cultural history and how major historical and social changes have had an impact on communication and society. Draws connections between historically specific and contemporary modes of communication in a variety of times and cultures, and the present.

Priority enrollment to majors in the College of Media and Communication.

CMMC 201 & 202

Formerly CM 201 & 202

Media Forms and Contexts | & ||

4.5 credits, 6.5 hours

A two-semester exploration of media forms through the perspective of genre, structure, and representation, combining analysis and media production. Students are exposed to mainstream and alternative media in weekly screenings, focusing on issues of form (i.e., time, space, point of view) and social context (i.e., cross-cultural representation, stereotyping, the portraval of gender and sexuality, the representation of violence) in order to observe how media forms create cultural meanings. Students develop an analytical framework and practical language for talking about media and an understanding of how production practices and audience expectations combine to affect the structure of media forms. An approach to the topics in media representation through creative work in documentary, journalism, and advertising using digital video, audio, still images, and the web.

Prerequisite: CMMC 102

Priority enrollment to Communication majors.

CMMC 204

Formerly CM 211

Writing for Media

3 credits, 3 hours

A studio writing class developing skills in effective, clear, and persuasive writing in the areas of media and communication. Students work from a variety of source materials and write research papers, project proposals, project treatments, and a newspaper feature. Emphasis is on writing structure and style, editing and revising, suitability to specific audiences, and delivering material on time and at prescribed leneths.

Prerequisite: LACR 102

Priority enrollment to majors in the College of Media and Communication.

CMMC 221

Formerly CM 271

Advertising: Creative Concepts I

3 credits, 6 hours

Whether an advertisement appears in print, on television or radio, or on the Internet, it is built around an idea. Students learn to recognize and create strong advertising ideas that are relevant to the product and the audience, with an emphasis on print advertising. Students learn how to allow their creativity to be guided by strategy. Students are exposed to outstanding creative work and readings in their texts and from studying professional work. They will then apply these principles as they create advertising of their own.

Priority enrollment to Communication majors and Strategic Advertising minors.

CMMC 301

Formerly CM 360

Communication Production Workshop

3 credits, 3 hours

This production course offers students an opportunity to work on a project in a specific communication medium or genre otherwise unavailable. Students will work collaboratively on projects in this medium, and present their work to an audience of peers and/or professionals. Topics include: web radio/streaming audio sites, producing television commercials, producing advanced audio projects, or developing online publications.

May be taken twice for credit.

CMMC 311 Formerly CM 295

Narrative Video Production Workshop

3 credits, 6 hours

An opportunity to develop an understanding of and experience in producing narrative-based video projects. Students begin by reading essays and articles, screening scenes from films and television shows, and reviewing technical language and concepts. They learn to translate script ideas into production proposals, making clear how story ideas, characters, action, and point of view will be rendered in sound and image. Working both on their own projects and as team members, they plan production specifics and shoot/record and edit short narrative pieces in their medium and style of choice. Students present stages of production work, from planning to script to rushes to stages of edited material.

Prerequisites: CMMC 101 or CMMC 102 Priority enrollment to Communication majors, Narrative Video minors.

CMMC 321

Formerly CM 371

Advertising Strategy Development

3 credits, 3 hours

The business side of creative advertising. Examines the functions of the various departments within an advertising agency, focusing on strategic development, and introduces the three key steps in that development-market segmentation, brand positioning, and research. Students learn a variety of qualitative and quantitative research methods and analytical methods and apply what they have learned by developing and presenting an advertising strategy for an actual product.

Priority enrollment to Communication majors and Strategic Advertising minors.

CMMC 322

Formerly CM 372

Advertising: Creative Concepts II

3 credits, 6 hours

Having learned how to create strong individual concepts, students create broader and deeper concepts that can form the basis for a number of ads and learn how to execute an idea in more than one medium. The course begins by examining award-winning print campaigns in order to recognize suitable ideas for multi-ad campaigns; to identify elements and themes and their grounding in research, and to understand the consumer. The course then examines how interactive media are being used to build customer relationships and brand identities, and explores the strategic functions of these new media. Students develop storyboards for a product or service that reinforces that product's existing brand personality.

Prerequisite: CMMC 221

Priority enrollment to Communication majors and Strategic Advertising minors.

CMMC 324

Formerly CM 373

Introduction to Public Relations

3 credits, 3 hours

The fundamentals of public relations, viewed as a marketing communications tool, with special attention to its role in the non-profit sphere. Reviews the functions of a wide range of marketing communications tools and explores how PR can be used in conjunction with them to achieve an organization's objectives, helping students to come to understand the role of public relations in the overall marketing communications plan. Students learn how to coordinate messages in order to allow the company to speak with one voice and reinforce one overall corporate identity, with special attention to social marketing and the public. A series of projects culminates in students developing a public relations proposal for a non-profit orga-

Prerequisite: LACR 102

Priority enrollment to Communication majors and Strategic Advertising minors.

CMMC 331

Formerly CM 381

Digital Journalism I

3 credits, 6 hours

The primary skills and practices involved in constructing news for the online environment. Begins with an exploration of the evolution of journalism from print to online and digital forms. By looking critically at a range of journalistic examples, and reading about the changing work of reporting, students grapple with the differences between traditional and new media forms of journalism and begin to learn the practice of reporting online. They work through a set of exercises researching story ideas, pitching them to the class, conducting interviews, and writing, designing and posting short pieces for the web, introducing them to the possibilities and constraints of working in this medium.

Prerequisite: LACR 102

Priority enrollment to Communication majors and

Priority enrollment to Communication majors and E-Publishing minors.

CMMC 332

Formerly CM 382

Digital Journalism II

3 credits, 6 hours

A more intensive course in digital journalism, building on CMMC 331: Digital Journalism I, in which students explore the present state and future possibilities for journalism in the online environment. Students work in teams and on their own to complete a more complex set of online journalism projects, researching story ideas, pitching them to the class, conducting interviews, and writing and designing story sites for the web.

Prerequisite: CMMC 331

Priority enrollment to Communication majors.

CMMC 334

Formerly CM 383

News and Culture in the Digital Age

3 credits, 3 hours

Surveys the impact of social issues on journalism and the social impact of journalism on society in the digital age. Through readings about journalism and society, and case studies, both past and current, of how the news industry operates, students learn about how race, gender, ethics, technology and the changing nature of the news business affect the work of journalists. These issues take on increased importance with the shift to digital technologies for production and distribution.

Priority enrollment to Communication majors.

CMMC 341

Formerly CM 391

Documentary Media Production I

3 credits, 6 hours

The conceptual, aesthetic, and pragmatic dimensions of producing video documentaries. Students are exposed to examples of a variety of documentary approaches through screenings and readings, which illustrate the range of choices and creative possibilities of communicating information and emotion through this form. They are also introduced to advanced digital video technologies as they work through a series of structured exercises, and later work in teams to develop documentary projects. Project work includes pre-production research, interviews, original shooting in small crews, editing, and presenting finished work.

Prerequisite: CMMC 102

Priority enrollment to Communication majors,

Documentary Video minors.

CMMC 342

Formerly CM 392

Documentary Media Production II

3 credits, 6 hours

Develops a deeper understanding of the pragmatic, conceptual, and aesthetic dimensions of producing documentary video and audio. Contemporary issues and approaches in documentary media-making through screenings and readings. Students achieve increased mastery of advanced digital video technologies and work through a series of project stages for a medium-length documentary. Students are responsible for completing their own projects and presenting them to their colleagues, and collaborating on other students' projects. Prerequisite: CMMC 341

Priority enrollment to Communication majors, Documentary Video minors.

CMMC 350

Formerly CM 350

Gender Images in Media

3 credits, 3 hours

Explores representation of gender and sexuality in the media over the past century and how images of male and female both follow and create social change.

Prerequisites: HU 103B, LACR 102

CMMC 351

Formerly CM 293

History of Documentary

3 credits, 4.5 hours

Introduces the historical and aesthetic sweep of approaches to documentary film and video. Through extensive screenings and readings, this survey opens the range of choices and creative possibilities for documentary while understanding aesthetic conventions, technological limitations, and social history. In addition to attending screenings and discussion, students write two short papers and one longer term paper.

Priority enrollment to Communication majors, Documentary Video minors.

CMMC 352

Formerly CM 251

Communication Theories and Culture

3 credits, 3 hours

An intellectual history of influential 20th century theories of communication, with a focus on the relationships between media and culture. This course reviews critical intellectual developments in the field against the backdrop of public events, social movements, and the changing daily lives of people in diverse places. How communication systems shape the course of public and private lives and how changes in communication reshaped the way we theorize about the world and the field. Students read primary material in its original form, view media examples, write short position papers reflecting communication theory and culture, and complete a term paper. Priority enrollment to Communication majors.

CMMC 353

Formerly CM 260
Media Industries

3 credits, 3 hours

This course investigates the range of organizations and economic forces involved in media production. Diverse production models, from mainstream and corporate, to public sector, to alternative, and comparisons with media industries in other cultural settings. The course focuses on business and policy issues and considers examples of media practice from broadcast and cable news, advertising. Hollywood and independent cinema, public media, and new media industries. The course includes a final research project.

Priority enrollment to Communication majors.

CMMC 401 & 402

Formerly CM 461 & 462

Communication - Senior Studio I & II

4.5 credits, 6 hours

In this intensive, project-based, two-semester sequence, students work on the development of their own presentation-quality work in their concentration (documentary, advertising, or digital journalism). They research and develop their project proposals in the fall semester, collaborating with individuals and institutions in the region, and begin production work, resulting in a short piece in video, audio, print and digital form. (They continue this project work in the spring semester). This work is supplemented by readings about historical, critical and practical issues and screenings of contemporary work. Students write reflective pieces about their production experience in light of these historical and contemporary issues, and complete the year-long course with a portfolio/reel of their own creative work and a resume of their work experience.

Prerequisites: CMMC 322, CMMC 332 OR CMMC 342

Open to Communication majors only.

CMMC 415

Formerly CM 340

E-Publishing Thesis Project

3 credits, 3 hours

This studio class allows students to complete a project and publish it online. Students examine the sub-field of e-publishing that their project fits within, researching relevant models and examples, write a business plan for their project, consider intellectual property questions raised by their project, complete and present their thesis project, and write a reflective paper about their project.

Prerequisite: Completion of minor.

Open to students in the E-Publishing minor only.

CMMC 460

Farmerly CM 435

Current Issues in Communication

3 credits, 3 hours

Explores the changing landscape of ethical and policy issues in communication from a critical and intellectual perspective, with a focus on emerging issues driven by the shift to digital media (image ethics and manipulation, intellectual property, changing nature of distribution, etc.). Building on previous coursework and studio experiences, students read material from current literature and write reflective and research-based papers on selected issues. Guest speakers in the various industries and independent sectors provide a real-world perspective on how these issues affect professional practice.

Prerequisite: LACR 102

Priority enrollment to Communication majors.

CMMC 499

Formerly CM 499

Communication Internship

1.5 credits, 6 hours

Professional internship with a media organization or producer. Student needs to gain approval for internships from an advisor, meet periodically for supervisory discussions, and complete a short, reflective essay at the end of the internship.

Open to Communication majors only. Student must have completed the first semester of their Junior Year (75 credits).

May be taken twice for credit.

Crafts - Core

CRFT 111

Formerly CR 111

Freshman Ceramics

1.5 credits, 3 hours

Through lecture and demonstrations, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns and mixing clay and glazes. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention. Freshmen are encouraged to participate in the departmental guest lecture series and field trips.

Priority enrollment to Foundation majors. Student must NOT have completed the second semester of their Sophomore year (45 credits). Restricted to Undergraduate students only.

CRFT 121

Formerly CR 121

Freshman Fibers and Mixed Media

1.5 credits, 3 hours

Provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstrations, slide presentations, field trips, informal discussion, and intensive group critiques. Priority enrollment to Foundation majors. Student must NOT have completed the second semester of their Sophomore year (45 credits). Restricted to Undergraduate students only.

CRFT 131

Formerly CR 131

Freshman Glass

1.5 credits, 3 hours

Explores glass as an expressive and creative medium. Students work with flat glass in stained-glass techniques.

Priority enrollment to Foundation majors. Student must NOT have completed the second semester of their Sophomore year (45 credits). Restricted to Undergraduate students only.

CRFT 141

Formerly CR 141

Freshman Jewelry and Metalsmithing

1.5 credits, 3 hours

An introduction to metalwork through several beginning jewelry projects. Students will learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chain making; forming and fabrication will be covered as well.

Priority enrollment to Foundation majors. Student must NOT have completed the second semester of their Sophomore year (45 credits). Restricted to Undergraduate students only.

CRFT 161

Formerly CR 161

Freshman Furniture and Wood

1.5 credits, 3 hours

The introduction of wood as a material, basic joinery theory, and the ability to manipulate safely with both hand and power tools. Lecture on and demonstration of the properties of wood, the proper use of the band saw and shaping tools, including rasps, chisels, small hand planes, and gouges.

Priority enrollment to Foundation majors, Student must NOT have completed the second semester of their Sophomore year (45 credits). Restricted to Undergraduate students only.

CRFT 201 & 202

Formerly CR 200A/B

Projects I

3 credits, 6 hours

Students make art dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is content based, students will use anyfall crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors may also work in their accustomed media.

Prerequisite: FNDP 131
Priority enrollment to Crafts majors.
Enrollment in a Crafts media-specific course required.

CRFT 299

Formerly CR 299

Selected Topics in Crafts

3 credits, 3 hours

Priority enrollment to Crafts majors. May be taken twice for credit.

CRFT 301 & 302

Formerly CR 300A/B

Projects II

3 credits, 6 hours

Art-making dealing with crafts issues and concepts. A continuation of Projects I, work done in this class becomes increasingly student determined as the dialogue becomes more subjective. As this course is content-based, students will use anylall crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

Prerequisite: CRFT 202 Open to Crafts majors only.

Enrollment in a Crafts media-specific course required.

CRFT 381

Formerly CR 203

3D Computer Modeling

1.5 credits, 3 hours

An introduction to the use of 3D modeling software for visualization, design, production, and presentation of Craft objects. Through tutorial exercises and individual projects students will become fluent in the use of this important tool. One piece of software (such as formZ. Rhino, etc.) that is both CAD accurate and affordable by individual artists will be covered. As students gain proficiency they will apply the techniques to problems addressed in their major studio classes. Students taking the course for a second time will explore the capabilities of the software in more depth and will focus on intelligent sequencing of operations and using the tools in context.

Priority enrollment to Crafts majors. May be taken four times for credit. Computer literacy required.

CRFT 401 & 402

Formerly CR 400A/B

Projects III

3 credits, 6 hours

Student will select a topic and produce a body of work for the crafts senior thesis exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lecturers, and professional offerings. The modern craft aesthetic will be examined in terms of late 19th and 20th century ideas and issues. Emphasis on the interdependency of all the arts with an eye to the unique contribution of erafts ideology and practice. Topical discussions will encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, recordkeeping and taxes, grant writing, and career opportunities. Particular attention to the style and survival techniques of contemporaries working in craft media.

Prerequisite: CRFT 302

Open to Crafts majors only.

Enrollment in a Crafts media-specific course required.

CAIN 498 & 499

Formerly IN 449 & 450

Fine Arts/Crafts Internship

3 credits, 6 hours

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations, which lead to practical experience and knowledge about the field. Open to Fine Arts and Crafts majors only. Student must have completed the first semester of their Sophamore year (45 credits) Repeatable for credit.

Crafts - Ceramics

CRCM 211 & 212

Formerly CR 211A/B

Introduction to Throwing

3 credits, 6 hours

Beginning studio work using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention. Priority enrollment to Crafts majors.

CRCM 213 &214

Formerly CR 212A/R

Introduction to Handbuilding

3 credits, 6 hours

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems given emphasize developing each student's potential for personal expression and artistic invention.

Priority enrollment to Crafts majors.

CRCM 220

Formerly CR 256

Ceramics

1.5 credits, 3 hours

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered. Graduate students may register for this course under GRCR 660.

Not open to Crafts majors. May be taken twice for credit.

CRCM 221

Formerly CR 251

Introduction to Molding & Casting

3 credits, 6 hours

A course in modelmaking, moldmaking, and casting techniques, using plaster and synthetic compounds. Emphasis is on developing proficiency in slip casting for use in the artist's studio and in industry for serial production. Priority enrollment to Crafts majors. May be taken twice for credit.

CRCM 222

Formerly CR 252

Plaster Workshop

1,5 credits, 3 hours

An introductory course in modelmaking, moldmaking, and casting techniques using plaster and synthetic compounds. This course emphasizes the usefulness of these media to designers and artists.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRCM 223

Formerly CR 253

Ceramic Technology

1.5 credits, 3 hours

A lecture and laboratory course designed to investigate basic clay and glaze materials. Students gain an intuitive understanding of ceramic materials, their practical and aesthetic properties, and develop a series of personal glazes. The nature of clays and the relationship among clay bodies, slips, sigallatas and glazes is also explored.

May be taken four times for credit.

CRCM 224

Formerly CR 255

Large Scale Handbuilding

1.5 credits, 3 hours

The fundamentals of large scale handbuilding in clay in two specific areas: a) building a three-dimensional form, using proper clay bodies, building interior support systems, building and drying methods for large work, and moving, loading and firing techniques; b) covering large areas with smaller parts and exploring fitting and interlocking systems of wall relief or free-standing form. Problems are given with an emphasis on developing potential for personal expression and artistic invention. Priority enrollment to Crafts majors. May be taken twice for credit.

CRCM 311 & 312

Formerly CR 370A/B

Advanced Throwing

May be taken twice for credit.

3 credits, 6 hours

Concentration on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function. serial production, the table, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior Craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III. Prerequisites: CRCM 211, CRCM 212 Priority enrollment to Crafts majors.

CRCM 313 & 314

Formerly CR 371A/B

Advanced Ceramics

3 credits, 6 hours

Concentration on resolving conceptual and formal issues as they relate to individual exploration. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: 6 credits from courses: CRCM 211, CRCM 212, CRCM 213, CRCM 214 Priority enrollment to Crafts majors. May be taken twice for credit.

Crafts - Fibers

CRFB 211

Formerly CR 221A

Introduction to Fibers: Mixed Media

3 credits, 6 hours

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Assignments focus on the exploration of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. A range of offloom mixed media techniques are covered. Priority enrollment to Crafts mojors.

May be token twice for credit.

CRFB 212

Formerly CR 221B

Introduction to Color and the Loom

3 credits, 6 hours

Students explore the potential of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. Loom, woven structures, tapestry, and woven color are covered.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRFB 221

Formerly CR 277

Fabric Resist & Embellishment

3 credits, 6 hours

Extends students' basic color and drawing vocabulary through exposure to ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods, including drawing and stamping with waxes, stitching and binding with threads, etc. Students acquire a broader sense of "mark-making," an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRFB 222

Formerly CR 222

Introduction to Constructed Surfaces

3 credits, 6 hours

Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media. Non-loom constructions, color, and multifiber dye techniques are covered. Priority enrollment to Crafts majors.

May be taken twice for credit.

CRFB 223

Formerly CR 278

Fabric Printing

1.5 credits, 3 hours

Focuses on the fundamental principles of translating drawings and photographs into designs and images for screen-printed fabric, using a fine art approach. Exploration of myriad possibilities in creating fabric using silkscreen and fabric pigments.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRFB 227

Formerly CR 229

Experimental Costume and Performance

3 credits, 3 hours

The garment provides a tangible yet pliable boundary between the space of self and the space of the world. In this introductory fibers studio, students learn costume construction fundamentals (hand and machine sewing, millinery, flat pattern design, etc.) and explore the garment as a vehicle for personal expression. Students will be encouraged to experiment with technique, and a variety of both traditional and unconventional materials will be used. Concurrent with studio work, students will be introduced to the cultural, political, social, historic, and aesthetic dimensions of costume as it relates to contemporary art. The semester will conclude with a collaborative performance. May be taken three times for credit.

CRFB 311 & 312

Formerly CR 322A/B

Advanced Fibers Mixed Media

3 credits, 6 hours

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

Prerequisites: 6 credits from courses: CRFB 211,

CRFB 212, CRFB 222

Priority enrollment to Crafts majors. May be taken twice for credit.

CRFB 322

Formerly CR 329

Advanced Textile Design

1.5 credits, 3 hours

This course uses the computer in the study of woven textile design. An introduction to fabric structures from simple, plain and rib weaves, through twills, satins, waffle weaves, double-cloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first making notation of those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure will be realized through weaving on a 32 harness handweaving computer loom.

Prerequisites: 6 credits from courses: CRFB 211, CRFB 212, CRFB 222

May be taken twice for credit.

Crafts - Glass

CRGL 211 & 212

Formerly CR 231A/B

Introduction to Glass Blowing

3 credits, 6 hours

Through demonstrations, assignments, and tutoring by the instructor, students are guided towards mastery in off-hand blowing. Blowing of well-balanced functional and non-functional forms is emphasized. Topics covered include the use of color in glass, two- and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students' work.

Instructor permission required.

CRGL 221

Formerly CR 232

Stained Glass

3 credits, 6 hours

Students work with transparent and opaque glass sheet to produce both two- and three-dimensional artwork. Techniques include glass cutting and grinding, use of caming and copper foil, soldering, enameling, sandblasting and carving, and kiln-firing. Typical projects include stained glass windows or panels, containers, and shallow bowls.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRGL 311

Formerly CR 331

Advanced Glass

3 credits, 6 hours

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work, blowing into molds, casting, and enameling, as well as advanced stained glass work, and incorporation of blown and cast pieces into two- and three-dimensional structures.

Instructor permission required.
Prerequisites: 6 credits from courses: CRGL 211,
CRGL 212, CRGL 221

May be taken four times for credit.

Crafts - Metals

CRMT 211 & 212

Formerly CR 241A/B

Introduction to Jewelry

3 credits, 6 hours

An exploration of notions of jewelry and body adornment as a means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmithing skills are taught as essential, while three-dimensional sketching and experimentation in mixed media are encouraged. Successful integration of design, material, and process is the goal. Projects provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

Priority enrollment to Crafts majors.

CRMT 221

Formerly CR 242

Introduction to Metalsmithing

3 credits, 6 hours

Metal is an extremely versatile material; though hard and durable it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, and bending, etc. The majority of work is done in bronze, brass and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Contemporary issues addressed include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists. Priority enrollment to Crafis majors.

May be taken twice for credit.

CRMT 223

Formerly CR 243

Jewelry Rendering and Design

3 credits, 6 hours

Students will explore two-dimensional pencil and gonache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course. Priority enrollment to Crafts majors.

May be taken twice for credit.

CRMT 224

Formerly CR 245
Art for the Body

3 credits, 6 hours

This introductory mixed-media course focuses on the body as the site-specific locus for a variety of art forms. Looking at a range of cultural and historical examples, students gain an appreciation for the personal and social influences that underlie our conception of the human body and how we construct for it. Studio work in an array of media, with specific emphasis on the use of metal, paper, fabric, and leather. Technical information includes flat pattern making, piecing and sewing; forming and fabrication; mixed media construction; systems of attachment, linkage, and closure. Emphasis on the students' ability to generate unique solutions to the physical challenges imposed by the human body on the content of attire. Priority enrollment to Crafts majors.

CRMT 225

Formerly CR 249

May be taken twice for credit.

Enameling

3 credits, 6 hours

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce richness, detail, depth, and brilliance in this durable and painterly medium. Traditional techniques such as cloisonné, grisaille, Limoges, basse taille, plique-á-jour, and champlevé, as well as contemporary and experimental processes are explored. Once they have gained a facility with the medium, students produce jewelry or small jewel-like paintings.

Priority enrollment to Crafts majors.

May be taken twice for credit.

CRMT 226

Formerly CR 280

Introduction to Metal Casting

3 credits, 6 hours

Wax working for jewelry and small-scale sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information for students who are design-oriented. Assignments allow projects in all formats (design, one-of-akind jewelry, fine art, etc.) and students are encouraged to use techniques innovatively and expressively. Students taking the course a second time choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and produce a small body of work investigating that aspect in depth. Procedures for sending out work to professional contract casters are also covered. Priority enrollment to Crafts majors. May be taken twice for credit.

CRMT 227

Formerly CR 281

Introduction to Electroforming

3 credits, 6 hours

Electroforming is the process of electrically depositing (plating) metal onto a non-metallic surface or object. Metal may be built up on non-porous materials such as wax, plastic, Styrofoam, glass, stone, etc. Wax or foam may be removed from electroformed objects to leave a strong, lightweight, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials or processes.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRMT 228

Formerly CR 282

Metal Furniture

3 credits, 6 hours

This course questions our cultural assumptions about furniture. Are common furniture forms dictated by functional requirements or arbitrary choices that have become traditional? Metal (steel, aluminum, bronze) is used for its strength and versatility; other materials are combined with metal according to student ideas and interests. Techniques include bending/forming of rod, tube and plate, oxyacetylene welding, brazing, mechanical fasteners/tap and die, riveting, and light blacksmithing. Typical student projects include small tables, lamps, chairs, outdoor/public furnishings, and experimental forms.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRMT 229

Formerly CR 283

Small Scale Steelworking

3 credits, 6 hours

This course covers light blacksmithing, thinsheet welding, and other techniques suitable for working steel at tabletop size. Aluminum and other metals may also be used where appropriate. The focus is on the possibilities of metal for the contemporary craftsperson. Contemporary issues include the functional object, the decorative impulse, process as a source of inspiration, and the importance of surface detail.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRMT 311 & 312

Formerly CR 380A/B

Advanced Jewelry/Metals

3 credits, 6 hours

Builds upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that students retaking the course will not find it redundant. The goals of the course are to increase awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop thinking and problem-solving abilities. More experienced students are encouraged to focus on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Craft Projects III.

Prerequisites: 6 credits from courses: CRMT 211. CRMT 212. CRMT 221

Priority enrollment to Crafts majors. May be taken twice for credit.

CRMT 321 & 322

Formerly CR 381A/B

Advanced Metals

3 credits, 6 hours

Builds upon a basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that students retaking the course will not find it redundant. The goals of the course are to increase awareness of metal's possibilities, increase metalworking skill, aid in the development of a personal aesthetic, and develop thinking and problem-solving abilities. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisites: 6 credits from courses: CRMT 211,

CRMT 212, CRMT 221

Priority enrollment to Crafts majors.

May be taken twice for credit.

Crafts - Wood

CRWD 211 & 212

Formerly CR 261A/B

Introduction to Woodworking

3 credits, 6 hours

Introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, emphasis is on contemporary and historical furniture design issues.

CRWD 221

Formerly CR 285

Introduction to Furniture

3 credits, 3 hours

This course will present a series of design problems emphasizing exploration of ideas through drawing and model making. Historic and contemporary examples will be studied. Fundamental joinery techniques will be covered, but the emphasis will be on design exploration, imagination, and inventiveness. Students will be providing their own materials and some hand tools.

Priority enrollment to Crafts majors. May be taken twice for credit.

CRWD 223

Formerly CR 286

Wood Carving

1.5 credits, 3 hours

May be taken twice for credit.

An introductory course focused on the development of technical skills. A survey of historical and contemporary precedents will expose the student to the potential wood carving has as a vehicle for artistic expression. The class will cover the selection, use, and sharpening of tools, materials and choice of woods, lamination and joinery used for carving, finishing techniques, and letter carving. Students will provide their own carving tools. Priority enrollment to Crafts majors.

CRWD 224

Formerly CR 287

Low-Tech Furniture

3 credits, 3 hours

Using materials gathered from both nature and the urban environment, students make chairs, tables and other functional objects. Inspired by the design inherent in natural materials, branches and twigs, artifacts, and found objects, the class conceives and executes a series of projects. Basic, non-technical construction methods and simple hand tools are stressed. The woodworking techniques demonstrated are simple and straightforward; even the most 10-thumbed, tool-inept, and machinewary students are welcome in this class. Priority enrollment to Crafts majors:

May be taken twice for credit.

CRWD 311

Formerly CR 386

Advanced Wood

3 credits, 6 hours

Covers tools, joinery, methods, and materials. Content progresses with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III. Prerequisites: 6 credits from courses: CRWD 211, CRWD 212

Priority enrollment to Crafts majors. May be taken four times for credit.

CRWD 321 & 322

Formerly CR 385A/B

Advanced Furniture

3 credits, 3 hours

Continuation of CRWD 223 (Introduction to Furniture) involving more complex design projects, combinations of objects, and advanced model making and finishing techniques. Emphasis on imagination, inventiveness, and depth of content. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.

Prerequisite: CRWD 221
Priority enrollment to Crafts majors.
May be taken twice for credit.

Dance - Core

DACR 101 & 102

Formerly DA 123A/B

Tap Dance I & II

1 credit, 1.5 hours

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements.

Open to majors in the School of Dance only.

DACR 111 & 112

Formerly DA 101A/B

Ballet I & II

2 credits, 6 hours

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet 1-IV).

Open to majors in the School of Dance only.

DACR 121 & 122

Formerly DA 113A/B

Jazz Dance I & II

1 credit, 3 hours

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance 1-IV).

Open to majors in the School of Dance only.

DACR 131 & 132

Formerly DA 103A/B

Modern Dance I & II

2 credits, 4.5 hours

Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recovery, contractions and release. Part of two-year sequence (Modern Dance I-IV). Required of all Dance majors.

Open to majors in the School of Dance only.

DACR 151 & 152

Formerly D.4.211A/B

Dance History I & II

3 credits, 3 hours

The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Course deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present.

Priority enrollment to majors in the School of Dance.

DACR 153 & 154

Formerly DA 116A/B

Fundamentals of Dance I & II

1 credit, 1.5 hours

Basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance, dance in relation to other arts, and its language and literature. The second semester deals with kinesiology and effort shape.

Open to majors in the School of Dance only.

DACR 155

Formerly DA 126

Dance Ethnology

1 credit, 1.5 hours

A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms. Priority enrollment to majors in the School of Dance.

DACR 160

Formerly DA 100

Rhythm for Dancers

1 credit, 1.5 hours

Provides an understanding and experience of rhythm that enables students to hear, feel, count, and notate rhythmic structures and enhance sensibility and creativity.

Open to majors in the School of Dance only.

DACR 163

Formerly DA 107

Eurythmics

1 credit, 1.5 hours

A beginning course in dance theory and composition that explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems.

Open to majors in the School of Dance only.

DACR 164

Formerly DA 109

Improvisation I

1 credit, 1.5 hours

This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities. including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DACR 163.

Open to majors in the School of Dance only.

DACR 171

Formerly DA 129

Nutrition

1 credit, 1.5 hours

The study of nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

Priority enrollment to majors in the School of Dance.

DACR 172

Formerly DA 130

Dance Therapy

1 credit, 1.5 hours

An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

Open to majors in the School of Dance only. Student must have completed the first semester of their Freshman year (15 credits).

DACR 173

Formerly DA 210

Kinesiology

1 credit, 1.5 hours

A study of the mechanics of the body in motion based upon the background provided in Anatomy for Dancers. Muscular and biomechanical aspects are presented, with a stress on overuse syndrome and prevention of dance

Priority enrollment to majors in the School of Dance.

DACR 211 & 212

Formerly DA 201A/B

Ballet III & IV

2 credits, 6 hours.

Continuation of DACR 111 & 112.

Prerequisite: DACR 112

Open to majors in the School of Dance only.

DACR 221 & 222

Formerly DA 213A/B

lazz Dance III & IV

1 credit, 3 hours

Continuation of DACR 121 & 122.

Prerequisite: DACR 122

Open to majors in the School of Dance only.

DACR 231 & 232

Formerly DA 203A/B

Modern Dance III & IV

2 credits, 4.5 hours

Continuation of DACR 131 & 132.

Prereauisite: DACR 132

Open to majors in the School of Dance only.

DACR 241 & 242

Formerly D4 3084/B

Dance Pedagogy I & II

2 credits, 3 hours

An introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans. Open to majors in the School of Dance only.

DACR 250

Formerly DA 117

Survey of Music

3 credits, 3 hours

A survey of the history of music from ancient to modern including jazz.

Priority enrollment to majors in the School of Dance.

DACR 260

Formerly DA 216

Music for Dancers

1 credit, 1.5 hours

An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments.

Open to majors in the School of Dance only.

DACR 261

Formerly D.4 217

Dance Composition I

1 credit, 1.5 hours

The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms.

Prerequisite: DACR 260

Open to majors in the School of Dance only.

DACR 265 & 266

Formerly D4 2054/B

Notation I & II

2 credits, 3 hours

An introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation 11 comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and

Open to majors in the School of Dance only.

DACR 273

Formerly D4 220

Intro to the Fitness Industry

1 credit, 1.5 hours

DACR 361 & 362

Formerly DA 317A/B

Dance Composition II & III

2 credits, 3 hours

Continuation of DACR 261, Problem-solving and analysis of materials through individual projects. Special emphasis on group choreography.

Prerequisite: DACR 261

Open to majors in the School of Dance only.

DACR 365

Formerly DA 314

Score Reconstruction

1 credit, 1.5 hours

The application of Laban principles to the recreation of notated solo and/or group works. The works studied are drawn from repertory of established choreographers and include compositions in the various styles of dance. The course may include performance of reconstructed works.

Prerequisite: DACR 265 Repeatable for credit.

Junior/Senior preferred.

DACR 373

Formerly D.4 331

Concepts of Fitness & Health

2 credits, 3 hours

A survey of the health/fitness industry, which covers the following areas: personal training, aerobics and dance, wellness, and fitness management. The course prepares students to assume positions in this growing and thriving field.

Open to majors in the School of Dance only.

DACR 375

Formerly DA 319
Theater Functions
Levelit, 1.5 hours

A basic production course dealing with concepts of lighting and set design for dance. Students are required to gain practical experience by working in the theater on dance concerts during the year.

Open to majors in the School of Dance only.

DACR 441

Formerly DA 408A

Dance Symposium I

3 credits, 3 hours

Designed specifically for dance education majors who will be completing their student teaching requirement in the following semester. The course includes curriculum and instruction materials, professional preparation, and evaluation criteria. Discussion centers around the application of dance principles to the learning situation. The role of dance teacher is examined.

Prerequisite: DACR 242

Open to Dance Education majors only.

DACR 442

Formerly DA 408B

Dance Symposium II

3 credits, 3 hours

This course is designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated. Networking and employment opportunities are integral to the course.

Prerequisite: DACR 242 Corequisite: DACR 449

Open to Dance Education majors only.

DACR 449

Formerly DA 410

Student Teaching

7 credits, 14 hours

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios.

Corcauisite: DACR 422

Open to Dance Education majors only: Student must have completed the first semester of their Junior Year (75 credits).

DACR 461

Formerly DA 417

Dance Composition IV

2 credits, 3 hours

Continuation of DACR 361 & 362. Senior elective course to assist students in preparation of their senior concerts.

Prerequisite: DACR 361

Open to majors in the School of Dance only.

DACR 470

Formerly DA 430

Survey of the Business of Dance

2 credits, 2 hours

Emphasizes the development of tools and skills necessary for realizing individual professional goals, vehicles and processes for change in the various fields of dance within our society. This course develops an awareness of managing life and work as a professional in dance. Topics include basic business principles as well as career self-management and an overview of career opportunities. Guest speakers will include faculty and staff from within the University as well as experts from the field. Prerequisites: DACR 212, DACR 232 or DACR 222 Open to majors in the School of Dance only.

DACR 499

Formerly DA 499

Dance Internship

3-12 credits

Internships are a valuable part of a student's academic experience. By reinforcing and expanding classroom theory and practice, internships enable students to test career choices and gain a greater understanding of the workplace through this initial entry into the professional world. The internship assists students in testing and expanding their professional skills and knowledge, enabling them to make informed career decisions.

Open to majors in the School of Dance only. Student must have completed the first semester of their Sophomore Year (45 credits).

Repeatable for credit.

Dance - Performance

DAPF 143

Formerly DA 111

Spanish Dance

1 credit, 1.5 hours

This beginning-level course will provide an introduction to the elements of Spanish dance. Students will learn how to use castanets, plus the arm and footwork, turns, and rhythmic hand-clapping characteristics of flamenco. Through classroom exercises and videotapes, students will explore several types of Spanish folk dance, classical dance, and contemporary choreographic styles, learn a number of short dances, including at least one verse of the popular "Sevillanas." Repeatable for credit.

DAPF 150

Formerly DA 119

Yoga

I credit, 1.5 hours

Repeatable for credit.

The study of a system of exercises to achieve physical and spiritual well-being. Priority enrollment to majors in the School of Dance.

DAPF 151

Formerly DA 120

Mat Class

1 credit, 1.5 hours

The Pilates Mat is a part of the Pilates method of exercise. Pilates Mat helps build strength while maintaining flexibility. The Pilates exercise has been used for over 70 years by dancers, musicians, and athletes to help them enhance their performance.

Priority enrollment to majors in the School of Dance. Repeatable for credit.

DAPF 153

Formerly DA 121

Alexander Technique

1 credit, 1.5 hours

A method for moving with ease and grace that can be used in any situation (ballet, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

Repeatable for credit.

DAPF 157

Formerly DA 115

Mime

1 credit, 1.5 hours

An exploration of the commedia dell'arte. Kabuki, and twentieth- century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, including elements of age, environment, body type, and facial features.

Repeatable for credit.

DAPF 201 & 202

Formerly DA 323A/B

Tap III & IV

1 credit, 1.5 hours

The study and practice of the tap style of dance from simple rhythmic footwork to more complex multirhythms and repertory. Required of students majoring in Jazz/Theater Dance.

Prerequisite; DACR 102

Priority enrollment to Jazz Dance majors. Open to majors in the School of Dance only. Repeatable for credit.

DAPF 251

Formerly DA 320

Intermediate Pilates Mat

1 credit, 1.5 hours

A continuation of Pilates Mat Class. The Pilates Method is a series of exercises intended as a complete approach to developing body awareness and easing physicality. It is an exercise-based system that aims to develop the body's center in order to create a stable core for all types of movement. Intermediate Pilates Mat continues to build strength and flexibility through the practice and study of the practical and conceptual work of founder Joseph Pilates. Exercises are taught in greater depth with a more advanced exploration of the Pilates conditioning system.

Prerequisite: DAPF 151

Priority enrollment to majors in the School of Dance. Repeatable for credit.

DAPF 263 & 264 Formerly DA 322A/B

Improvisation II & III 1 credit, 1.5 hours

Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed. Required of students majoring in Modern Dance.

Prerequisite: DACR 164

Open to Modern and Dance Education majors only.

DAPF 311 & 312

Formerly DA 301A/B

Ballet V & VI

4 credits, 7.5 hours

Continuation of DACR 211 & 212.

Prerequisite: DACR 212

Open to Ballet and Dance Education majors only.

DAPF 313 & 314

Formerly DA 321A1B

Pointe I & II

1 credit, 1.5 hours

Basic technique of dancing ballet on pointe. Women's dance variations from the classical repertoire.

Repeatable for credit.

Advanced course - See Department for information.

DAPF 315 & 316

Formerly D4 307A/B

Ballet Repertory I & II

1 credit, 4.5 hours

The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets.

Open to majors in the School of Dance only. Student must have completed the first semester of their Freshman year (15 credits).

Repeatable for credit.

DAPF 317 & 318

Formerly D.4 325.4/B

Ballet for Non-Majors V & VI

1 credit, 1.5 hours

Continuation of DACR 211 & 212. For students majoring in Modern or Jazz/Theater Dance.

Prerequisite: DACR 212

Open to majors in the School of Dance only. Not open to Ballet majors. Student must have completed the first semester of their Sophomore year (45 credits). Repeatable for credit.

DAPF 321 & 322

Formerly D4 311A/B

lazz Dance V & VI

4 credits, 7.5 hours

Continued development of technique and various styles as introduced in DACR 221 & 222. The course progresses from basic to complex rhythm and isolation exercises and movement combinations stressing subtlety of dynamics, as well as preparation of repertory.

Prerequisite: DACR 222

Open to Jazz Dance and Dance Education majors only.

DAPF 325 & 326

Formerly DA 306A/B

iazz Repertory I & II

1 credit, 4.5 hours

A study of concert and theater jazz dance repertory by resident or guest choreographers or notators, as well as viewing, discussion, and analysis of great works in video and film. Open to Jazz Dance and Dance Education majors

Repeatable for credit.

DAPF 327 & 328

Formerly DA 328A/B

Jazz for Non-Majors V & VI

1 credit, 1.5 hours

Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DACR 221 & 222.

Prerequisite: DACR 222

Not open to Jazz Dance majors.

Repeatable for credit.

DAPF 331 & 332

Formerly DA 303A/B

Modern Dance V & VI

4 credits, 7.5 hours

Continuation of DACR 231 & 232.

Prerequisite: DACR 232

Open to Modern and Dance Education majors only.

DAPF 335 & 336

Formerly DA 305A/B

Modern Repertory I & II

1 credit, 4.5 hours

A study of the contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film. Open to Modern and Dance Education majors only. Repeatable for credit.

DAPF 337 & 338

Formerly DA 326A/B

Modern Dance for Non-Majors V & VI

1 credit, 1.5 hours

Continuation of DACR 231 & 232. For students majoring in Ballet or Jazz/Theater Dance. Prerequisite: DACR 232

Open to majors in the School of Dance only. Student must have completed the first semester of their Sophomore year (45 credits).

Repeatable for credit.

DAPF 350

Formerly DA 324

Character Dance

1 credit, 1.5 hours

Deals with the study of the relationship between ethnic styles and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory. Required of students majoring in Ballet. May be taken as an elective by other Dance majors with permission of the instructor. Open to majors in the School of Dance only. Repeatable for credit.

DAPF 351 & 352

Formerly DA 309A/B

Partnering I & II

1 credit, 1.5 hours

The basic technique of adagio (pas de deux). Students perform major classical works: Open to majors in the School of Dance only. Repeatable for credit.

DAPF 355 & 356

Formerly DA 327A/B

Men's Class I & II

1 credit, 1.5 hours

The technical movements of dance frequently performed by the male dancer. Open to majors in the School of Dance only.

Repeatable for credit. DAPF 375 & 376

Formerly DA 345A/B

Voice I & II

1 credit, 1.5 hours

Vocal training for the non-Voice major. Designed to develop the vocal instrument to meet both the musical and non-musical vocal requirements of the theater.

Open to majors in the School of Dance only. Repeatable for credit.

DAPF 377 & 378

Formerly DA 347A/B

Acting | & ||

1 credit, 1.5 hours

Techniques of theatrical expression, improvisation, and interpretation. Required of students majoring in Ballet and Jazz/Theater Dance. Open to Modern Dance majors as an elective. Open to majors in the School of Dance only. Repeatable for credit.

DAPF 380

Formerly DA 313

Elements of Performing

2 credits, 3 hours

Analyzes the qualities of dance technique that serve the ultimate goal of performance as an artist. Students work with the elements of the art of dance performance and discover how inner focus, motivation, dynamics, muscle intensity, rhythmic timing, breathing and movement texture are the essentials.

Open to Dance performance majors only. May be taken twice for credit.

DAPF 411 & 412

Formerly DA 401A/B

Ballet VII & VIII

4 credits, 7.5 hours Continuation of DAPF 311 & 312.

Prerequisite: DAPF 312

Open to Ballet and Dance Education majors only.

DAPF 413 & 414

Formerly DA 421A/B

Pointe III & IV

Leredit 1.5 hours

Continuation of DAPF 313 & 314. Open to majors in the School of Dance only.

Repeatable for credit.

DAPF 417 & 418

Formerly DA 425A/B

Ballet for Non-Majors VII & VIII

1 credit, 1.5 hours

Continuation of DAPF 317 & 318. For students majoring in Modern or Jazz/Theater Dance.

Prerequisite: DACR 212

Not open to Ballet majors. Open to majors in the School of Dance only.

Repeatable for credit.

DAPF 421 & 422

Formerly DA 411A/B

lazz Dance VII & VIII

4 credits, 7.5 hours

Continuation of DAPF 321 & 322.

Prerequisite: DAPF 322

Open to Jazz Dance and Dance Education majors

DAPF 425

Formerly DA 422

Styles of lazz

1 credit, 1.5 hours

An exploration of Jazz styles of historic and contemporary Jazz dance artists from Hip/Hop

Open to majors in the School of Dance only. Repeatable for credit.

DAPF 427 & 428

Formerly DA 428A/B

lazz for Non-Majors VII & VIII

1 credit, 1.5 hours

For students majoring in Ballet and Modern Dance.

Prerequisite: DACR 222

Not open to Jazz Dance majors. Open to majors in the School of Dance only.

Repeatable for credit.

DAPF 431 & 432

Formerly DA 403A/B

Modern Dance VII & VIII

4 credits, 7.5 hours

Continuation of DAPF 331 & 332.

Prerequisite: DAPF 332

Open to Modern and Dance Education majors only.

DAPF 437 & 438

Formerly DA 426A/B

Modern Dance Non-Majors VII & VIII

1 credit, 1.5 hours

Continuation of DAPF 337 & 338. For students majoring in Ballet or Jazz Dance.

Prerequisite: DACR 232

Open to majors in the School of Dance only. Repeatable for credit.

DAPF 451 & 452

Formerly DA 409A/B

Partnering

1 credit, 1.5 hours

Open to majors in the School of Dance only, Repeatable for credit.

DAPF 455 & 456

Formerly DA 427A/B Men's Class III & IV

1 credit, 1.5 hours

Continuation of DAPF 355 & 356 (1 hour weekly). Required of all male Ballet Majors. Open to majors in the School of Dance only. Repeatable for credit.

DAPF 463

Formerly DA 424

Contact Improvisation

1 credit, 1.5 hours

Students learn to develop choreographic ideas through partnered improvisational structures. Exploration of interactive movement qualities include, gravity, leverage, and momentum. Prerequisite: DACR 164

Open to majors in the School of Dance only.

DAPF 475 & 476

Formerly DA 445A/R

Voice III & IV

1 credit 1.5 hours

Continuation of DAPF 375 & 376. Prerequisite: DAPF 375 or DAPF 376

Open to majors in the School of Dance only. Repeatable for credit.

DAPF 481 & 482

Formerly DA 419A/B

Dance Production | & II

2 credits, 3 hours

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts. Students are expected to take major responsibilities for the production of these programs.

Prerequisite: DAPF 312, DAPF 332 or DAPF 322 Open to majors in the School of Dance only.

DAPF 485

Formerly DA 418

Repertory Etudes

2 credits, 3 hours

Students study a number of Repertory Etudes in a variety of styles to improve performance and technical skills. The solos selected will reflect the history of American dance. Students will research the era and, if possible, collect oral histories, thereby adding to the materials continually being gathered and developed.

Dance - Ensembles

DAPF 800

Formerly DA 776

Tap Ensemble

1 credit, 3 hours Reneatable for credit. Open by audition.

DAPF 810

Formerly DA 771

Ballet Ensemble

1 credit, 4.5 hours Repeatable for credit. Open by audition.

DAPF 820

Formerly DA 774

Jazz Ensemble

1 credit, 4.5 hours Rencatable for credit. Open by audition.

DAPF 830

Formerly DA 773

Modern Ensemble

1-3 credits

Repeatable for credit. Open by audition.

DAPF 860

Formerly DA 777

Student Composition Ensemble

1 credit, 3 hours

Open to majors in the School of Dance only. Repeatable for credit.

DAPF 881

Formerly D4 772

Dance Ensemble

l credit, 4.5 hours Repeatable for credit.

DAPF 885

Formerly DA 775

Senior Ensemble

1-3 credits

Repeatable for credit.

Dance Courses for Dance and Non-Dance Maiors

DAPF 101X

Formerly DA 123X

Beginning Tap Dance

1 credit, 1.5 hours

A fundamental tap technique course for nondance majors.

Repeatable for credit.

DAPF 111X

Formerly DA 101X

Beginning Ballet

1 credit, 1.5 hours

A fundamental ballet technique course for nondance majors.

Not open to majors in the School of Dance. Repeatable for credit.

DAPF 112X

Formerly DA 201X

Advanced/Beginner Ballet

1 credit, 1.5 hours

Repeatable for credit.

Not recommended for beginners.

DAPF 121X

Formerly DA 113X

Beginning Jazz Dance

1 credit, 1.5 hours

A fundamental jazz dance technique course for the non-dance major.

Repeatable for credit.

DAPF 131X

Formerly DA 103X

Beginning Modern Dance

1 credit, 1.5 hours

A fundamental modern dance technique course

for non-dance majors. Not open to majors in the School of Dance.

Repeatable for credit.

DAPF 141

Formerly DA 104X

Beginning Brazilian Dance

1 credit, 1.5 hours

Repeatable for credit.

DAPF 143X

Formerly DA 111X

Beginning Spanish Dance

1 credit, 1.5 hours Repeatable for credit.

DAPF 155

Formerly DA 114X

Karate Elective

1 credit, 1.5 hours Repeatable for credit.

DAPF 201X

Formerly DA 223X

Advanced/Beginner Tap

1 credit, 1.5 hours Repeatable for credit.

Not recommended for beginners.

DAPF 221X

Formerly DA 213X

Advanced/Beginner Jazz Dance

1 credit, 1.5 hours Repeatable for credit. Not recommended for beginners.

DAPF 231X

Formerly DA 203X

Advanced/Beginner Modern

1 credit, 1.5 hours Repeatable for credit. Not recommended for beginners.

DAPF 241

Formerly DA 204X

Advanced/Beginner Brazilian

1 credit, 1.5 hours Repeatable for credit.

DAPF 243X

Formerly DA 211X

Intermediate Spanish Dance

1 credit, 1.5 hours Repeatable for credit.

DAPF 311X

Formerly DA 301X

Intermediate Ballet

1 credit, 1.5 hours Repeatable for credit.

Advanced course - See Department for information.

DAPF 411X

Formerly DA 401X

Advanced Ballet

1 credit, 1.5 hours

Repeatable for credit.

Advanced course - See Department for information.

Electronic Media

EMDI 110

Formerly EM 110

Computer Concepts

3 credits, 3 hours

A conceptual and hands-on course that introduces the student to the foundations of digital processes in the arts. Experience with word processing, basic spreadsheet usage, database search techniques, digital photography, scanning, image processing, composting, and basic page layout techniques. The course includes an introduction to professional online services via Dialog, as well as advanced search strategies using the Web. Software usage includes Microsoft Word, Excel, the Adobe Creative Suite (Illustrator, Photoshop and InDesign.) Students are given assignments in each of the software environments as well as supplemental readings. No prior computer experience is required.

EMDI 201

Formerly EM 201

Electronic Media/Production I

1.5 credits, 3 hours

Addresses the development of foundation computer skills in image scanning technology, desktop publishing, digital photographic technologies, and basic output procedures. Technical expertise and efficient working methodologies are applied to problems that are brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices. Graduate students may register for this course under GREM 601.

Open to Graphic Design majors and Typography minors only.

EMDI 202

Formerly EM 202

Electronic Media/Production II

1.5 credits, 3 hours

An extension of EMDI 201, Addresses the development of advanced computer skills in image scanning, technology, desktop publishing, pre-press production, color, output technology, and digital photographic technologies. Special attention is given to comparative study of output technologies and the translation of the on-screen image to offset lithography. Technical expertise and efficient working methodologies are applied to problems that are brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices.

Prerequisite: EMDI 201

Open to Graphic Design majors and Typography minors only.

EMDI 203

Formerly EM 203

Digital Interactive Techniques

1.5 credits, 3 hours

Addresses the development of computer skills in digital time-based software and cyberspace software. Special attention is given to interactivity and theories of informational architecture. Technical expertise and efficient working methodologies are applied to problems in both individual and group projects. All software is standard to current graphic design industry practices.

Prerequisite: EMDI 202

Open to Graphic Design majors only.

EMDI 204

Formerly EM 204

Advanced Digital Interactive Techniques

1.5 credits, 3 hours

An intensive studio in the advanced development of authoring and scripting skills in digital time-based software and cyberspace software. Special attention is given to interactivity, theories of informational architecture, and interface design. Technical expertise and efficient working methodologies are applied to problems in both individual and group projects. All software is standard in current graphic design industry practice.

Prerequisite: EMDI 203

Open to Graphic Design majors only.

EMDI 210

Formerly EM 210

Digital Multimedia

3 credits, 3 hours

The elements of digital multimedia production techniques address the integration and creation of digital media for websites and interactive programs. This course involves hands-on production experience as well as perspective on developments in this rapidly growing field through the readings and lectures. Students will create interactive projects involving digital imagery, video, sound, and animation. A third of the semester is dedicated to authoring a website. Software to be utilized will include Director, Flash, Dreamweaver, iMovie, iDVD, Garageband and Audacity. Emphasis is on clear communication and the creation of intuitive interactive interfaces. Graduate students may register for this course under GREM 610.

EMDI 215

Formerly EM 221

Virtual Sculpture & Crafts

3 credits, 3 hours

Students will create physical models made of Styrofoam, wax, or clay, and create virtual versions of the same models. Working back and forth between the real and the virtual, students will gain an understanding of the differences and similarities of the ideas generated by each working style. Computer-generated images will be combined with photographs of physical maquettes and real environments. Final products will be digital files and 2D prints or slides suitable for commission proposals, presentations, and artist's portfolios.

EMDI 311 & 312

Formerly FM 3044/R

Electronic Media/Production I & II

1.5 credits, 3 hours

The development of advanced computer skills in image scanning technology, desktop publishing, pre-press production, color, output technologies, digital photographic technologies, and introduction to digital time-based environments and cyberspace software. Technical expertise and efficient working methodologies are applied to problems from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices.

EMDI 315

Formerly EM 310

Advanced Multimedia

3 credits, 3 hours

As digital technologies have proliferated over the past decades, it is the concept of interactivity that has defined emergent new media. CD-ROMs and the Internet are forms that draw heavily on interactivity as a communicative tool. This class will explore concepts of interactivity and related issues as they relate to these two forms. As most work in multimedia today requires collaborative work in interdisciplinary terms, this class will require collaboration on projects.

Fine Arts - Core

FACR 211

Formerly PT 220

Building Community Art

3 credits, 3 hours

FACR 212 FORMERLY PT 261 Inter-Media

3 credits, 6 hours

The development of artworks that are realized through the combination of diverse materials and media.

Prerequisite: FNDP 111 May be taken twice for credit

FACR 301

Formerly FA 333.4

Attitudes & Strategies

3 credits, 6 hours

A studio-criticism course that presents issues that cross over the unique domains of the sculptor, the printmaker, and the painter. Fine Arts students from all three majors work on projects designed to increase their awareness of the attitudes and strategies embodied in artworks. Concepts such as idealism, naturalism, and expressionism are explored in light of their implication for form-making methods and principles. Lectures, studio projects, and group critiques create a forum for advanced study of the purposes and contexts of the Fine Arts. Prerequisites: FAPR 201, FAPR 204, FAPT 201 or FASC 201

Open to Fine Arts majors only:

FACR 311

Formerly F4 324A

Drawing: Object, Subject, and Metaphor

3 credits, 3 hours

A studio course that treats the recognition of meaning and motive in figuration. How is an image interpreted? What is signified by the mode, the format, and the forms presented? Assignments explore options for investing images with thought and feeling. Priority enrollment to FineArts majors. Open to majors in the College of Art and Design only. Student must have completed the first semester of their Souhomore year (45 credits).

FACR 312

Formerly FA 330

Site-Specific Projects

3 credits, 3 hours

Focus on the production of drawings and models of site-specific projects. Issues related to public art, environmental art, public and private realms, materiality, site selection and site specificity are explored.

Prerequisite: FAPT 211

Priority enrollment to Fine Arts majors.

FACR 401

Formerly FA 460

Senior Fine Arts Seminar

1.5 credits, 3 hours

The artist's role in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists are explored through discussion with visiting artists, alumni, and faculty. Students work toward the acquisition of a professional profile in resume, artist statement, and slide preparation. Discussion of gallery practices and portfolio presentations cultivate an awareness of professionalism and career opportunities in the fields of painting, printmaking, and sculpture.

Prerequisites: FAPR 301, FAPT 302 or FASC 302 Open to Fine Arts majors only.

FACR 411

Formerly FA 450

Advanced Projects

3 credits, 3 hours

Interdisciplinary assignments dealing with the larger issues of the format and language of Fine Arts. Students are expected to give individualized responses to these issues and convene in group critiques to discuss the results.

*Prerequisites: FAPR 205, FAPT 211 or FASC 203

CAIN 498 & 499

Formerly IN 449 & 450

Fine Arts/Crafts Internship

3 credits, 6 hours

Repeatable for credit.

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations, which lead to practical experience and knowledge about the field.

Open to Fine Arts and Crafts majors only: Student must have completed the first semester of their Sophomore year (45 credits).

Fine Arts Printmaking

FAPR 141

Formerly PR 102

Freshman Screenprinting

1,5 credits, 3 hours

An introduction and investigation of various stencil methods, based on three primary types of screen stencils—cut paper, blockout/resist, and photo emulsion, using water-based inks on both paper and fabric. Emphasis on the acquisition of personal expression and technical skills, within the capabilities of screen-printed opaque and transparent colors, and the use of editions in collaborative class image exchange. Additionally, the various media unique to Printmaking are shown and discussed, to introduce the beginning student to the wide possibilities of expression inherent in printmaking.

Priority enrollment to Foundation majors.

FAPR 143

Formerly PR 103

Freshman Etching

1.5 credits, 3 hours

This printmaking course will introduce the hands-on process used on metal plates to create images with line, tone, and texture. Color and monochromatic idea development is encouraged in this print medium that is a favorite of historic and contemporary artists. A class portfolio of prints will be exchanged by the participants.

Priority enrollment to Foundation majors.

FAPR 201

Formerly PR 201

Relief/Monotype

3 credits, 6 hours

Introduction to the graphic and expressive qualities of woodcut, linoleum, and collograph processes printed in monochrome and color. Monoprinting ideas from direct drawing and painting on plexiglass and metal plate are also explored.

Prerequisite: FNDP 111

Priority enrollment to Fine Arts majors. Student must have completed the first semester of their Freshman year (15 credits).

FAPR 204

Formerly PR 204

Screenprint/Etching

3 credits, 6 hours

The graphic qualities of expression in screenprinting and etching/intaglio are presented through historic and contemporary examples and demonstration of the methods, which convey ideas in these two media. Various stencil processes from direct-drawn to photographic and computer-generated are explored in screenprinting with water-based opaque and transparent inks. Handwork on the metal plate includes drawn drypoint, etching, and tonal processes. Emphasis is placed on the understanding of the qualities of these methods and development of personal ideas through their combination.

Prerequisite: FNDP 111

Priority enrollment to Fine Arts majors. Student must have completed the first semester of their Freshman year (15 credits).

FAPR 205

Formerly FA 205

Concepts/Works on Paper

3 credits, 6 hours

Offers an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, book arts, and other experimental drawing and printing techniques are explored. Students are encouraged to combine media. Prerequisite: FNDP 111

Priority enrollment to Printmaking majors. Open to Fine Arts majors only.

FAPR 211 Formerly PR 200

Relief Printing
1.5 credits, 3 hours

This course offers an introduction to basic relief printing methods, including: linoleum cut, woodcut, and collograph. Black and white and color will be explored. Both printing by hand and printing on an etching press will be introduced. Special emphasis will be placed on personal expression.

FAPR 212

Formerly PR 202

Screenprinting

1.5 credits, 3 hours

Introduction and investigation of stencil methods in screenprinting with water-based inks. Idea development and acquisition of visual skills in expression in color, line, and form through drawn, photographic, or computer-generated stencil processes.

FAPR 213

Formerly PR 211

Etching/Monotype

1.5 credits, 3 hours

Individual expression with the graphic qualities of etched and directly drawn ideas created on the metal plate by hand or acid etching in color and monochrome. Processes also include printing from drawing and painting directly on plexiglass and metal plate with oil and waterbased materials.

FAPR 214

Formerly PR 222

Nonsilver Printmaking Process

1.5-3 credits

Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are Vandyke brown, cyantype, gum bichromate and palladium. Priority enrollment to Printmaking majors. Student must have completed the first semester of their Freshman year (15 credits).

FAPR 221

Formerly PR 212

Lithography

1.5 credits, 3 hours

This course offers students an introduction to lithographic drawing and printing methods. Students are encouraged to develop their own ideas through the medium and explore it with regard to their major field.

FAPR 231

Formerly PR 207

Papermaking

1.5 credits, 3 hours

Through slide lecture/demonstrations and films, this studio course introduces students to all aspects of traditional Western and Japanese papermaking techniques including pulp preparation, sheet formation, pressing, and drying sheets. Students learn refined, professional methods as well as explore the creative versatility of pulp. Classes include: casting three-dimensional objects and bowls, building subtle relief images in colored pulp and painting with pulp. Various fibers explored throughout the semester include unique ones made from garden vegetables and indigenous plants.

FAPR 233

Formerly PR 223

Bookbinding Methods

1.5 eredits, 3 hours

A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of conservationally sound materials and the use of these structures as vehicles for the students' creative expression.

Priority enrollment to Printmaking majors and minors.

FAPR 234

Formerly PR 224

Book Arts: Structures

1.5 credits, 3 hours

Historical book forms serve as models as well as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures. Among the sculptures presented are signature binding, Japanese binding, accordion structure, pop-up structures and tunnel books. May serve as a follow-up course for those who have completed PR Priority enrollment to Printmaking majors and minors.

FAPR 301

Formerly PR 333

Attitudes and Strategies: Printmaking

3 eredits, 6 hours

The first semester of this course concentrates on general issues of contemporary artists' practice; the second semester continues with a focus on the printmaker's world. The student creates many prints, exploring a variety of printmaking methods. Drawings to clarify the direction that a possible later series of prints might take are another expectation as well as completed drawing projects. Students should take at least one area of printmaking and develop technical skills beyond elementary proficiency. All three mediums: relief, intaglio, and lithography are to be used in making prints this semester. Combining methods, particularly for the addition of color, is urged.

Prerequisite: FACR 301

Open to Printmaking majors only.

FAPR 302

Formerly PR 301

Printmaking Workshop

1.5 credits, 3 hours

A continuation of the development of skills in all media such as relief, intaglio, and screenprinting by concentrating on one or any combination of them including non-printmaking methods in portfolio format. Investigation of the combination of media, including three-dimensional forms and unorthodox uses of materials and techniques, with an emphasis on integration included. Prerequisites: EAPR 201, EAPR 204
Priority enrollment to Printmaking majors.

FAPR 303

Formerly PR 306A

Print Study Seminar I

1.5 credits, 3 hours

Students meet at the Philadelphia Museum of Art in the Print Study room to discuss and study original prints and rare books from the museum collection. Masters of the 15th through the 18th centuries are introduced and researched. Various print processes that parallel the material covered in the course will be researched in the printmaking studios. Open to Printmaking majors only. Student must have completed the first semester of their Suphamore year (45 credits).

FAPR 304

Formerly PR 307

Book Arts: Concept and Structure

3 credits, 6 hours

An opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting is on an intermediate level. Methods of relief printing will be explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making will be pursued. Special emphasis on development of a personal visual language.

Student must have completed the first semester of their Freshman year (15 credits). Priority enrollment to Printmaking majors and minors.

FAPR 305

Formerly PR 300

Lithography

3 credits, 6 hours

All of the basic techniques of drawing, imagemaking and printing skills that are necessary to produce hand-pulled lithographs from stones and plates will be taught. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques.

Prerequisites: FAPR 201, FAPR 204
Priority enrollment to Printmaking majors.

FAPR 314

Formerly PR 322

Advanced Non-Silver

1.5-3 credits

Opportunity for continued development of image and skills in combinations of non-silver processes.

Prerequisite: FAPR 214

Priority enrollment to Printmaking majors.

FAPR 321

Formerly PR 308

Advanced Lithography

3 credits, 6 hours

Opportunity for further investigation and development of lithographic image making, including photographic techniques and multicolor printing. Editioned prints of greater scope and complexity are undertaken, consistent with the students' interest and experience.

Prereautisite: FAPR 305

FAPR 323

Formerly PR 326

Intro to Offset Lithography

1.5-3 credits

Students are offered a hands-on course that develops skills in image preparation and printing techniques using offset lithography. An emphasis will be placed on personal imagery. Both hand-drawn and photographic methods of image making will be investigated. Priority enrollment to Printmaking majors and minors. Student must have completed the first semester of their Freshman year (15 credits).

FAPR 324

Formerly PR 327

Advanced Offset Lithography

1.5-3 credits

Students will have the opportunity for a continued investigation of offset lithography and an advanced project.

Prerequisite: FAPR 323

Priority enrollment to Printmaking majors.

FAPR 401

Formerly PR 400

Advanced Workshop

3 credits, 6 hours

Students continue to develop their ideas, images, and technique while establishing their direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, and crafts in combination with printmaking. Prerequisite: FAPR 305

Open to Printmaking majors only.

FAPR 402

Formerly PR 420

Thesis Workshop

3 credits, 6 hours

Offers the student the opportunity to develop a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed on the development of ideas and content of individual student's work, which is supported by a series of individual and group critiques, by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.

Prerequisites: FAPR 201, FAPR 204, FAPR 305 Open to Printmaking majors only.

FAPR 403

Formerly PR 406

Print Study Seminar II

1.5 credits, 3 hours

The historical and conceptual context of prints, portfolios and book arts of the 19th and 20th centuries are studied at the Philadelphia Museum of Art. Written and printed expression of the ideas and processes involved are integrated into this course of study.

Open to Printmaking majors only. Student must have completed the first semester of their Sophomore year (45 credits).

FAPR 411

Formerly PR 412

Digital Printmaking

3 credits, 6 hours

This course offers the students an opportunity for continued investigation within the various printmaking processes. Photoshop will be introduced and emphasis will be on using the computer as an imagemaking tool within the context of printmaking. The emphasis will be on the integration of idea and process, Graduate students may register for this course under GRPR 613.

Priority enrollment to Printmaking majors; Book Arts and Digital Fine Arts minors. Computer literacy required.

FAPR 434

Formerly PR 425

Book Production

1.5-3 credits

This advanced course will focus on the development and production of a printed book or portfolio of works: design and formatting of a publication including investigation of sequence, page design, and binding possibilities; hands-on experience in the preparation of images for press production, pre-press techniques; and assisting the Master Printer in the printing. All work is produced in the Borowsky Center for Publication Arts, the University's state-of-the-art offset lithography facility. Students may choose to collaborate on projects or work independently.

Open to majors in the College of Art and Design only. Student must have completed the first semester of their Sophomore year (45 credits).

FAPR 481

Formerly PR 421

Collaborative Printmaking

1.5-3 credits

Involvement in the business, technology, and experience of printing limited editions for faculty, student, or professional artists through guidance of the artist in preparation of the idea, then proofing and printing the edition. Advanced students only; demonstration of mark-making and editioning abilities. Instructor permission required.

Fine Arts Painting & Drawing

FAPT 101

Formerly PT 101

Freshman Painting

1.5 credits, 3 hours

An introduction to the decisions, general methods, and problems pertaining to the act of painting. Students will be introduced to oil painting with both still life and figure subject matter. Technical instruction will be given to allow the student to focus on the broad imagery possibilities in painting. This class will introduce and encourage the student in the use of oil and acrylic. We will work from setups and models and, when weather permits, landscapes. Priority enrollment to Foundation majors.

FAPT 102

Formerly PT 124

Freshman Drawing

1.5 credits, 3 hours

This course is designed to awaken and/or increase the beginning student's awareness and abilities in drawing as an expressive pictorial form in a Fine Arts sense. It is meant to enrich and add to rather than duplicate the Foundation Drawing experience. The students will be made aware of the options and issues in responding to the visual world as well as to the imaginative inner necessity that is at the core of Fine Arts. Included in the course of study will be an investigative perceiving and representing of objects and scenes, mark-making as conveyer of feelings, sensations and ideas, and compositional and stylistic strategies that present meaning. The emphasis will always be on awareness of options for expression rather than on closed systems of various pictorial order.

FAPT 201 202

Formerly PT 202A/B

Sophomore Painting

3 credits, 6 hours

Studio work introduces the student to the domain of painting through projects that cover not only the basic elements of form, color, and technique, but also the basic conceptual challenges unique to painting. Students are exposed to the origins and purposes of painting and the range of possibilities offered by both traditional and contemporary approaches.

Prerequisites: FNDP 111, FNDP 121
Priority enrollment to Fine Arts majors.

FAPT 203

Formerly FA 235

Media/Techniques

1.5 credits, 3 hours

A studio course of instruction and demonstration in the variety of traditional technical approaches to the handling of paint media, including the preparations of grounds and supports. Media options could include oil, acrylic, encaustic, casein, gouache, gold-leafing, fresco, and egg tempera. This course is unique in its focus solely on physical processes not concept or image development.

Prerequisite: Completion of Foundation. Priority enrollment to Fine Arts majors.

FAPT 211

Formerly FA 222

Drawing: Form and Space

3 credits, 6 hours

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations are explored. Students are exposed to a wide spectrum of precedents in the history of drawing and are encouraged to enlarge their working definitions of how form and space can by effectively expressed.

Prerequisite: Completion of Foundation.
Open to Fine Arts majors only.
May be taken twice for credit.

FAPT 212

Formerly FA 234

Drawing Studies

1.5 credits, 3 hours

A studio course advancing the objectives of Drawing: Form/Space. Emphasis will be on two essential concerns: process and purpose. Students will be expected to carry out sustained involvement in specific projects focused on method and content. Studio practices will include both open-ended invention and closed-system approaches. This kind of sustained focus on a variety of techniques and themes will culminate in a final term project. Prerequisite: Completion of Foundation.

Priority enrollment to Fine Arts majors.

FAPT 213

Formerly PT 225

Figure Drawing

1.5-3 credits

Students work from the clothed and nude model and are introduced to the range of approaches relevant to the act of direct observation. This course encourages the students to clarify what they are looking for when they are drawing the human body. Proportion, anatomy, psychology, posture, kinetics, weight, volume, tactility, and environment are a few of the considerations that have an impact on the diverse ways in which figure drawings can be made. Pereequisite: FNDP 111

May be taken twice for credit.

FAPT 214

Formerly PT 226

Abstract Drawing

3 credits, 6 hours

An assignment-critique format, which examines the nature of abstraction in the context of drawing disciplines. Options in media, tools, methods, and formats are considered in relation to the purposes of a given project. In general, abstraction calls for an appreciation of the intrinsic properties of the materials used in a work, the formal characteristics of toolmarkings, and the significance of pictorial structures.

Prerequisite: FNDP 111
May be taken twice for credit.

FAPT 215

Formerly PT 236

Figure Composition

1.5-3 credits

A drawing course emphasizing the development of images using multiple figure arrangements. Assignments are designed to foster awareness of the significance of poses and grouping relative to formal design virtues, narrative, and symbolism.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 221

Formerly PT 211

Painting Studio

1.5 credits, 3 hours

A general study of painting subjects, such as the still life, laudscape, the city, the human figure, and its environs. This course usually will include a subtitle, such as Figure in the Landscape, which defines the thematic basis for the studio projects.

Prerequisites: FNDP 111, FNDP 121 May be taken twice for credit.

FAPT 222

Formerly PT 219

Watercolor

1.5 credits, 3 hours

A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and nonperceptual approaches will be introduced.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 227

Formerly PT 227 Figure Painting

3 credits, 6 hours

Painting projects that develop awareness of the many issues to be considered in creating forms that may represent the human being. Working from the live models as well as from other visual sources, including those of photography and fine-art masterworks, students investigate the variety of conceptual and stylistic possibilities in depicting the human figure. Concerns for gesture, weight, color, proportion, scale, apparel, portraiture, space and light, composition and narration, can all be a part of the circumstances in which the human figure is the center of interest.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 233

Formerly PT 233

Landscape Painting

3 credits, 6 hours

Painting the traditional subjects of the landscape: land, city, country, water and sky, light and air. An examination of how these subjects can be seen and interpreted.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 234

Formerly PT 234

Pictorial Elements

1.5 credits, 3 hours

Painting and/or drawing issues dealing with visual elements. Assignments deal with a range of concepts.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 235

Formerly PT 235

Earthspace

1.5-3 credits

This course explores the dynamic forces of nature and their impact on the Earth, including weather activity such as wind, rain, lightning, formation of clouds, tornados, hurricanes, tidal waves, etc.; and other dramatic events such as earthquakes, volcanic eruptions, mudslides, blizzards, dust storms, drought, erosion, etc. Projects will be undertaken through imagination, experimentation, as well as through use of both anecdotal and scientific resources, and will be developed by means of both drawing and painting tools and media.

Prerequisite: Completion of Foundation.

FAPT 237

Formerly PT 237

Representational Painting

3 credits, 6 hours

A studio course addressing the traditional and contemporary concepts and approaches to representational images. Special emphasis is placed on the relation between content and form. Exploration in color, space, texture, shape, composition, and style will be evaluated in the context of intention, aspects of recognition, and precedent. Paintings will be generated out of direct observation of nature and human models as well as from the students' own resources. Projects may focus on contemporary prototypes (paintings since 1945), specific domains such as American Portraiture, or paradigms from the entire lineage of East/West traditions of representational art. Prerequisite: FNDP 111

May be taken twice for credit.

FAPT 238

Formerly PT 238

Abstract Painting

3 credits, 6 hours

The genesis of abstraction can be nature, an idea, or an emotion. An abstract painting is one in which the pictorial form is primarily a product of invention and imagination. It may or may not reflect a reality outside itself. Assignments investigate a range of concepts, sources, and procedures.

Prerequisite: FNDP 111

FAPT 241

Formerly PT 264

Mixed Media

3 credits, 6 hours

A diversity of drawing and painting media and methods, including collage and construction, are explored, discovered, invented, and intermixed in order to develop a versatile repertoire of studio skills.

Prerequisite: FNDP 111 May be taken twice for credit.

FAPT 243

Formerly PT 269

Collage: The Constructed Image

3 credits, 6 hours

Studio projects are assigned that promote the development of images through the aggregation of fragments. Collage as a principle of construction re-examines compositional notions of unity and harmony and can involve the interaction of diverse and incongruous materials. methods, styles, and/or images.

Student must have completed the first semester of their Freshman year (15 credits). May be taken twice for credit.

FAPT 301 & 302 Formerly PT 302A/B

Junior Painting 3 credits, 6 hours

Students maintain designated spaces in the Junior Studio where they can develop a more professional working routine. They are expected to show increasing personal initiative and direction. Regular critiques on both an individual and group basis connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. This course embraces a plurality of ideas about painting and, linked with the goals of FACR 301, advocates a spirit of experimentation and research. Prerequisite: FAPT 201

Priority enrollment to Painting majors.

FAPT 303

Formerly PT 340 Color Studies

1.5 credits, 3 hours

Studio group projects and independent projects consider the purposes and effects of color organization, color perception, and color theory. Color is approached as emotive, symbolic,

descriptive, and structural. Prerequisite: FAPT 202

Priority enrollment to Painting majors. May be taken twice for credit.

FAPT 304

Formerly PT 334

Iunior Drawing

3 credits, 6 hours

An advanced studio in drawing, extending knowledge, experience, and authority in drawing as a form-making act in the painting process and as a form of expression in its own right. Students will be guided through various aspects of the uses of pictorial elements (line, tonality, surface, etc.) in the making of images that express content and meaning. References to contemporary and historical sources will be investigated.

Prerequisite: FAPT 211, FAPT 212 or FAPR 205 Priority enrollment to Painting majors.

FAPT 306

Formerly PT 360

Junior Seminar

1.5 credits, 3 hours

A discussion format aimed at investigating and understanding the content of, the motivations for, and the influences on contemporary painting. Emphasis is on exploring the theories, questions, and issues that create the intellectual content for contemporary artists. Students will be given reading assignments as preparation for the seminar dialogue. Selected texts will include artists' documents, critical writings, and classic essays covering such areas as aesthetic principles, political and cultural realities. and psychological perspectives. Class sessions will emphasize group discussions based on viewing slides and other appropriate visual material, reading assignments, and various written and oral forms of student presentations. Prerequisite: FAPT 202 Open to Painting majors only.

FAPT 401

Formerly PT 402A

Senior Painting

4.5 credits, 9 hours

Critical commentary will center on four areas of concern: 1. The character of the work-its formal properties, its physical properties, aspects of intelligibility. 2. Intentionality investigation of motives and choices. 3. Context-ways that a work relates to a larger body of work, both generic and stylistic. 4. Quality-approaches to questions of value. There will be individual critiques each week and periodic group critiques involving the participation of a visiting artist. Prerequisite: FAPT 302

Open to Painting majors only.

FAPT 402

Formerly PT 402B

Senior Painting

6 credits, 12 hours

The Painting major formulates a senior thesis project. Working with senior faculty who read and critique early drafts, the student develops a formal written thesis and a body of artwork to be presented at the end of the term to a senior thesis panel. This panel is comprised of studio faculty, liberal arts faculty, and student peers. *Prerequisite: FAPT 302*

Open to Painting majors only.

FAPT 403

Formerly FA 425

Drawing References

1.5 credits, 3 hours

Advanced drawing projects focusing on the relation between a given work and its references and resources. Emphasis is on understanding the nature of references or resource material and the manner in which references or resources influence the outcome of a work. This studio/critique course aims at enhancing students' ability to connect their personal and subjective interests to the larger context of nature, history, and culture.

FAPT 404

Formerly FA 426

Drawing References

1.5 credits, 3 hours

Advanced drawing projects focusing on the relation between a given work and its references and resources. Emphasis is on understanding the nature of references or resource material and the manner in which references or resources influence the outcome of a work. This studio/critique course aims at enhancing students' ability to connect their personal and subjective interests to the larger context of nature, history, and culture.

FAPT 405

Formerly PT 490

Senior Seminar

1.5 credits, 3 hours

This seminar will focus on pictorial art and its role in culture, both in historic and contemporary contexts. Issues surrounding the various purposes of art and how the culture deals with artists will be explored. Emphasis will be placed on student participation.

Corequisite: FAPT 401

FAPT 411

Formerly PT 424

Senior Drawing

1.5 credits, 3 hours

Advanced drawing, specialized projects. Prerequisite: FAPT 304

May be taken twice for credit.

FAPT 421

Formerly PT 451

Advanced Painting Projects

1.5 credits, 3 hours

Painting assignments dealing with the larger issues of the format and language of painting. Students are expected to give individualized responses to these issues and convene in group critiques to discuss the results.

Prerequisite: FAPT 302

Open to Painting majors only.

Fine Arts - Sculpture

FACS 101

Formerly SC 101

Freshman Sculpture

1.5 credits, 3 hours

An introduction to sculptural thinking and methods using a variety of materials and processes, including modeling and fabrication. Form-making options are undertaken that are especially suited to acquaint beginning students with the diversity of sculptural activity. Priority enrollment to Foundation majors. Restricted to Undergraduate students only. Student must NOT have completed the second semester of their Sophomore year (45 credits).

FASC 201 & 202

Formerly SC 201 & 202

Sculpture I

3 credits, 6 hours

Emphasizes the fundamental and formal aspects of sculpture. Projects are assigned to help the student experience and understand the unique expressive values of mass, space, plane, line, balance, rhythm. scale, movement, and time transformation. This course also serves to introduce the student to a variety of materials and techniques. Assigned projects, group critiques and slide lectures.

Prerequisite; Completion of Foundation.
Priority enrollment to Fine Arts majors.

FASC 203

Formerly FA 223

Introduction to Figure Modeling

3 credits, 6 hours

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

Prerequisite: Completion of Foundation.
Priority enrollment to Fine Arts majors.
May be taken three times for credit.

FASC 211 & 212

Formerly SC 260A/B

Structure of the Figure

3 credits, 6 hours

Anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Proportions, anatomic structure, surface topology, morphological variation, and the body in movement are covered. Directed toward two-dimensional artists as well as sculptors. The means by which the body's salient features can be recognized from any viewpoint in any pose is stressed. Prerequisite: Completion of Foundation. Priority enrollment to Fine Arts mojors.

FASC 221 & 222

Formerly SC 241 & 242

Introduction to Sculpture Projects

3 credits, 6 hours

An open studio oriented toward helping the development of individual initiative. Stress on how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

Prerequisite: Completion of Foundation. Priority enrollment to Fine Arts majors.

FASC 231 & 232

Formerly SC 220A/B

Molding and Casting

1.5 credits, 3 hours

Covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. Provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

Prerequisite: Completion of Foundation or FNDP 104 Priority enrollment to Sculpture majors. May be taken three times for credit.

FASC 302

Formerly SC 333

Attitudes and Strategies: Sculpture

3 credits, 3 hours

A studio-criticism course that focuses on the issue of artistic strategy as it applies to the creation of art. Assignments attempt to aid students in recognizing their own and alternative tendencies and history through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, naturalism, time and installation, etc.

Prerequisite: FACS 201 or FACS 202 Open to Sculpture majors only.

FASC 331

Formerly SC 321

Carving

1.5 credits, 3 hours

Introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

Prerequisite: Completion of Foundation. Priority enrollment to Sculpture majors. May be taken three times for credit.

FASC 363 Medallic Sculpture

1.5 credits, 3 hours

The Medallic Arts have a long history beginning with monetary coins in the ancient world, developing through Renaissance medals into a vital and international art form that now includes small free-standing sculpture. The link between all of these is not only size, but the need for the work to have a specific communicative function, while at the same time exploring the contemporary sculptural issues. This is a studio course with a lecture component to give the student a history of the discipline. Projects are designed to challenge the student conceptually and to introduce forms and techniques such as bas relief, carving, mold making casting and fabricating, all on a small scale. There will be annual opportunities to exhibit the finished sculpture internationally. Prerequisite: Completion of Foundation. May be taken twice for credit.

FASC 364 Installation and Performance

3 credits, 6 hours

This course explores the concepts and practice of installation and performance art and their development during the past century. Four primary aspects of Installation will be explored: the multisensory immersive environment; the site-specific work - work responsive to the history, usage, or natural aspects of particular site or location; interactivity or installations in which the audience is encouraged to participate; and the performance art ranging from theatrical situations through the private acts of the artist that explore particular behavioral, experiential, or social issues and is documented through photos, videos, etc. The history of installation and performance work will be discussed through a series of lectures and video presentations that examine the art historical, social, cultural, and psychological concerns from which these art forms are derived. Students are expected to be resourceful and inventive when realizing their work. Prerequisite: Completion of Foundation or MMDI

101, MMDI 102

May be taken three times for credit.

FASC 401 & 402

Formerly SC 401 & 402

Sculpture III

3 credits, 6 hours

Terms like site-specific, monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery that are assigned in turn. The relationship that sculptures have with the context they exist in and the purpose they serve is stressed. Prerequisite: FASC 302 Open to Sculpture majors only.

FASC 411 Formerly SC 431

Advanced Figure Modeling

3 credits, 6 hours

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculptured at various scales, including life size, and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisite: FASC 203, FASC 211 or FASC 212 Priority enrollment to Sculpture majors.

FASC 412

Formerly SC 432

Advanced Figure Modeling

3 credits, 6 hours

For students seriously involved with the figure. this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales, including life size, and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are integral part of the ongoing class activity.

Prerequisite: FASC 203, FASC 211 or FASC 212 Priority enrollment to Sculpture majors.

FASC 413

Formerly SC 433

Projects in Figure Modeling

3 credits, 6 hours

Allows the student to move beyond modeling the figure as an academic study. Exploration using the figure in expressive contexts is emphasized.

Prerequisite: FASC 203, FASC 211 or FASC 212 Priority enrollment to Sculpture majors. May be taken four times for credit.

FASC 421 & 422

Formerly SC 441 & 442

Advanced Projects

3 credits, 6 hours

Provides a studio context where maturing selfinitiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found. Graduate students may register for this course under GRSC 621.

Prerequisite: FASC 221 or FASC 222 Priority enrollment to Fine Arts majors.

FASC 433

Formerly SC 421

Metals

1.5 credits, 3 hours

Forming metal sculpture has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding and forging, using both ferrous and non-ferrous metals, this course is concerned with both the technical and aesthetic aspects of metal sculpture.

Prerequisite: Completion of Foundation. Priority enrollment to Sculpture majors. May be taken three times for credit.

FASC 440

Formerly SC 251

Sculpture Since 1945

1.5 credits, 1.5 hours

Lectures, discussions, projects concerning various artists, movements, concepts, philosophies, and critical theories influencing contemporary art with an emphasis on sculpture. Focus on the currents since 1945. Prerequisite: Completion of Foundation. Priority enrollment to Fine Arts majors.

Foundation Program

FNDP 101

Formerly FP 101

Sketching and Drawing

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with the basic skills required to represent the form of simple objects and the presence of space on a two-dimensional surface. No prior drawing experience or portfolio of work is required to enroll in this course. The class includes instruction in the basics of linear perspective using both optical and diagrammatic methods. In-class projects focus on fundamental principles while homework assignments support the students as they develop the ability to sketch and draw. think and plan, using manual drawing tools and materials.

Priority enrollment to Theater Design and Technology majors. Not open to majors in the College of Art and Design.

FNDP 102

Formerly FP 102

Sketching the Human Figure

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with an introduction to some of the materials, methods, and processes useful when drawing the human figure. No prior experience with manual media or portfolio of work is required. The course introduces a basic series of drawing exercises using the figure as subject. Analytical and responsive approaches are compared and a range of materials including pencil, charcoal, and collage are used. The figure and the figurative volume in its immediate spatial environment are studied and the ability to capture the gesture, appropriate scale, proportion, and mass of the figure are stressed. Homework assignments apply principles learned in class.

Priority enrollment to Theater Design and Technology majors. Not open to majors in the College of Art and Design.

FNDP 103

Formerly FP 103

Color Basics

1.5 credits, 3 hours

This course provides individuals who are not majoring in the visual arts with the basic skills required to work with some of the fundamental properties of color and use them for representational purposes. No prior experience with manual media or portfolio of work is required. The course introduces the basic color vocabulary and begins training the eye to perceive and apply the distinctions of hue, value, tone and temperature. Methods of color classification set the stage for a sequence of projects designed to help students develop the ability to begin working with color formally and descriptively. Homework assignments apply principles learned in class.

Not open to majors in the College of Art and Design. Priority enrollment to Theater Design and Technology majors.

FNDP 104

Formerly FP 104

Materials, Tools and Form

1.5 credits, 3 hours

This course instructs students in those basic manual skills that help them build three-dimensional objects and spatial works. No prior experience with manual media or a portfolio of work is required. Paper and wood are the primary materials that are used to execute freestanding objects of various sizes and all assignments include instruction on how to best use and extend the physical properties of these materials. Students are challenged to fabricate works with multiple parts as well as works that include some formal and mechanical complexity. Assignments that focus on the design of spaces and the modeling of environments are included. Instruction is conducted in the Foundation studio and wood shop, and all students are given an orientation to the safe use of that facility and all its power tools.

Not open to majors in the College of Art and Design. Priority enrollment to Theater Design and Technology majors.

FNDP 111

Formerly FP 110

Drawing

3 credits, 6 hours

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information - including the elements of spacial representation - is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills.

Instructor permission required. Open to Foundation majors only.

FNDP 112

Formerly FP 111

Drawing

3 credits, 6 hours

Building on the sensibilities, skills, and information of FNDP 111, students refine their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations that demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two- and three-dimensional classes into the service of drawing.

Instructor permission required. Prerequisite: FNDP 111 Open to Foundation majors only.

FNDP 121

Formerly FP 120

Two-Dimensional Design

3 credits, 6 hours

A focused introduction to the two-dimensional plane and its elements. The first semester defines the terminology and sharpens the ability to discern and use the visual elements of point, line shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka and acrylic pigments and equipment including technical pens, brushes and drafting tools are developed in the first semester. It is, however, the visual forces discovered during efforts to combine these elements and materials that define the more complex subject of the class. Instructor permission required. Open to Foundation majors only.

FNDP 122

Formerly FP 121

Two-Dimensional Design

3 credits, 6 hours

This course builds on the projects and skills established in FNDP 121. The majority of FNDP 122 is devoted to the introduction and extended study of color. With color comes additional visual enrichment, light and luminosity, a specialized language and the necessity to mature manual skills and control new media and concepts. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels. water colors and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with the other Foundation courses and skills from 3D and Drawing are imported to support current 2D projects. As the semester progresses, representational and non-representational form is developed as students work to integrate past experience, refine their skills of observation. expand the study of visual forces and explore more complex principles of organization. Instructor permission required. Prerequisite: FNDP 121

r rerequisite: r NDr 121 Open to Foundation majors only.

FNDP 131

Formerly FP 130

Three-Dimensional Design

3 credits, 6 hours

The course introduces students to concepts of mass, volume and space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster and clay and the operation of hand, power, and digital tools. Students develop the practical experiences needed to make objects. which counteract and respond to forces and answer visual requirements. As the semester progresses, challenges of assembly, scale and visual complexity increase. Inventive processes, form generation, and construction are undertaken as properties of materials join with visual goals to develop new forms. Most importantly students understand that they have access to a new language as they learn to see, think, and plan three dimensionally. Instructor permission required. Open to Foundation majors only.

FNDP 132

Formerly FP 131

Three-Dimensional Design

3 credits, 6 hours

Building on the skills, language, and sensibilities of FNDP 131, the second semester undertakes more complex projects. Some projects often involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity, exploring the challenges of scale and engaging time and movement as part of their conception. The introduction of environmental works. setting in place new principles of three-dimensional organization, researching the order in nature and taking up the challenge of representation in three dimensions are some of the arenas in which students work. Faculty relate works and share principles with either the two dimensional, drawing, or time motion classes and attempt to harvest skills and sensibilities developed in those classes into the service of projects in Three-Dimensional Design. Instructor permission required.

Prerequisite: FNDP 131

Open to Foundation majors only:

FNDP 142

Formerly FP 140

Time and Motion

3 credits, 6 hours

An introduction to the fundamental principles of time-based art. Serial and sequential principles are developed through the evolution of related sequential images into narrative works using manual and digital assemblage, montage and collage. Students explore two-dimensional and three-dimensional shapes and forms utilizing digital video capture of kinetic works, objects, and performance. Students work with digital video recording, editing, and sound applications while investigating the dynamics of time.

Instructor permission required.
Prerequisites: FNDP 111, FNDP 121, FNDP 131
Open to Foundation majors only.

Graphic Design

GDES 101

Formerly GD 105

Freshman Graphic Design Projects

1.5 credits, 3 hours

An elective course introducing the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis on the craftsmanship and working methods of the students as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focus upon professional case studies to supplement the course assignments. This course offers the student the opportunity to measure his or her suitability to the Graphic Design major.

Priority enrollment to Foundation majors.

GDES 201

Formerly GD 213A

Design Systems

3 credits, 6 hours

An intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and the processes of conceptualizing are investigated. All of the assignments are founded on directed goals and playful investigation to train the student in the areas of selection, set theory, and visual logic.

Prerequisites: Completion of Foundation or MMD1 101. MMD1 102

Priority enrollment to Graphic Design majors.

GDES 202

Formerly GD 213B

Design Systems

3 credits, 6 hours

A continuation of Design Systems GDES 201. Further investigation of the visual language of design, culminating in a basic communication problem.

Prerequisite: GDES 201

Priority enrollment to Graphic Design majors.

GDES 203

Formerly GD 210

Letterform Design

3 credits, 6 hours

The analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually, by hand. This course stresses the inherent optical relationships that exist in the construction of typefaces derived from the Latin alphabet.

Prerequisite: Completion of Foundation.

Priority enrollment to Graphic Design majors.

GDFS 212

Formerly GD 212

Typography Fundamentals

3 credits, 6 hours

The course addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. Typographic investigations are achieved by both manual and digital means. Prerequisites: Completion of Foundation or MMDI 101, MMDI 102

Priority enrollment to Graphic Design majors and Typography minors.

GDES 221

Formerly GD 211A

Descriptive Drawing

3 credits, 6 hours

A freehand drawing course that teaches the student to consciously observe, analyze, understand, and represent the underlying structure and form of mammade and natural objects. Logical representation and problem-solving is emphasized. A visual vocabulary of line, shape, value, texture, and their spatial organization is developed so that drawing can be used as a method of research and invention.

Prerequisite: Completion of Foundation.
Priority enrollment to Graphic Design majors.

GDES 222

Formerly GD 211B

Descriptive Drawing

3 credits, 6 hours

A continuation of Descriptive Drawing GDES 221. A freehand, analytical drawing course that concentrates on organic form and objects from nature. Formal composition and visual vocabulary of line, shape, value, texture and spatial organization are stressed. Drawing skills are developed to sketch and research visual concepts, as well as to use the medium for the invention of original images in upper-level courses.

Prerequisite: GDES 221

Priority enrollment to Graphic Design majors.

GDES 301

Formerly GD 311A

Communications Studio

3 credits, 6 hours

Developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery are combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Coursework is completed using both traditional and computer technologies. Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EMDI 201. Prerequisite: EMDI 201

Open to Graphic Design majors only.

GDES 302

Formerly GD 311B

Communications Studio

3 credits, 6 hours

A continuation of GDES 301, concentrating on the development of color, sensitivity, perceptual abilities, and hand skills within a communications context. A working process that develops invention through logical thought and intuition is applied to communication problems. Coursework is completed using both traditional and computer technologies. Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EMDI 203.

Prerequisite: GDES 301

Open to Graphic Design majors only.

GDES 311

Formerly GD 306A

Typographic Systems

3 credits, 6 hours

This course investigates and defines the principles of typography in a communication context. Directed research based upon typographic norms addresses the issues of informational hierarchies achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework is completed both using traditional and computer technologies. Students must have working knowledge of Adobe InDesign and basic Macintosh operation or be concurrently enrolled in EMDI 202. Working knowledge of Adobe Illustrator is preferred.

Prerequisites: EMDI 201, GDES 212

GDES 312

Formerly GD 306B

Typographic Systems

3 credits, 6 hours

This course is an extension and continuation of Typographic Systems GDES 311. The course addresses the typographic principles of the grid, text typography, text hierarchies, and image integration, all within the context of a multipage format. Students must have working knowledge of Adobe InDesign, image scanning, and basic knowledge of Photoshop or be concurrently enrolled in Electronic Media/ Production 11 EMD1 312 to gain admission to this course. Additional working knowledge of Adobe Illustrator is preferred. Prerequisites: GDES 311, EMDI 202

GDES 321

Formerly GD 316A

Drawing Applications I

3 credits, 6 hours

This elective course stresses the development of perception, color sensitivity, and hand skills within the context of drawing. The selection and development of formal issues is connected to communication concepts, Using drawing as the primary medium, the student develops pictorial images that represent and communicate ideas, feelings, and information.

GDES 331

Formerly GD 310A

Photographics I

3 credits, 6 hours

Develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. Students use both traditional photography and digital software to create hybrid photographic images.

Priority enrollment to Graphic Design majors.

GDES 333

Formerly GD 313

Color and Image Concepts

3 credits, 6 hours

Addresses color concepts developed deductively from nature and inductively by programming relationships based on the primary attributes of color: temperature, intensity, and value. An application, in which color is the central feature within a communications context, evolves from a thorough research process. Diverse media are used. Applications may use two- and three-dimensional formats.

Prerequisite: GDES 202

Open to Graphic Design majors only.

GDES 335

Formerly GD 326

Single Image

3 credits, 6 hours

This course explores the communication potential of imagery both in a single and/or serial format. Students will develop an understanding of literal and abstract forms of expression and how they can be used to articulate and solve visual concepts.

Prerequisite: GDES 202

Student must have completed the first semester of their Sophomore year (45 credits). Open to majors in the College of Art and Design only, Priority enrollment to Graphic Design majors.

GDES 401

Formerly GD 4114

Design Studio

3 credits, 6 hours

A wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery. These studies are supported by inquiries into semiotics, information theory, and research methodology. This course uses both traditional and computer technologies within a thorough research process. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course. Students should have expertise in Adobe InDesign, Adobe Illustrator, and Adobe Photoshop.

Prerequisite: GDES 302

Open to Graphic Design majors only.

GDES 402

Formerly GD 411B

Design Studio: Senior Project

3 credits, 6 hours

A self-generated degree project involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design; and the students are reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator, and Adobe Photoshop.

Prerequisite: GDES 401

Open to Graphic Design majors only.

GDFS 403

Formerly GD 4124

Problem Solving

3 credits, 6 hours

Develops approaches to solving communications problems of diverse character and increasingly practical application. It assumes a high level of formal competence and places special emphasis on working within technical and time constraints by developing clear and concise thought patterns. This course uses both traditional and computer technologies within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator, Adobe Photoshop, Macromedia Director, Macromedia Flash and Macromedia Dreamweaver.

Prerequisite: GDES 302

Open to Graphic Design majors only,

GDES 404

Formerly GD 412B

Problem Solving

3 credits, 6 hours

A continuation of Problem Solving GDES 403. This course develops approaches to solving communications problems of broad scope and increasingly practical application. Students work within technical and time constraints while developing clear and concise thought patterns. The course assumes a high level of formal competence and places special emphasis on the development of unified visual and conceptual relationships across various formats and scale. Both traditional and computer technologies are used within a thorough research process. Students should have expertise in Adobe InDesign, Adobe Illustrator, Adobe Photoshop, Macromedia Director, Macromedia Flash, and Macromedia Dreamweaver. Prerequisite: GDES 403 Open to Graphic Design majors only.

GDES 411

Formerly GD 426

Advanced Typography

3 credits, 6 hours

This elective course addresses typography as a primary vehicle to communicate information and as a support to images. Assignments range from informational design to expressive, content-based problems, to intuitive investigations and formal experiments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved. Students should have expertise in Adobe InDesign, Adobe Illustrator, and Adobe Photoshop.

Prerequisite: GDES 312

Priority enrollment to Graphic Design majors and Typography minors.

CAIN 497

Formerly IN 440

Design Internship

3 credits, 6 hours

Instructor permission required.

Open to Graphic Design, Illustration, and Industrial

Design majors only. Student must have completed the first semester of their Sophomore year (45 credits). Repeatable for credit.

Graduate

GRAD 650

Formerly GR 691

University Seminar: Structure and Metaphor

3 credits, 3 hours

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design. Topics include cognition and perception, meaning and representation, and systems of organization and expression. (May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT

Restricted to students enrolled in graduate programs.

GRAD 651

Formerly GR 692

University Seminar: Art and Society

3 credits, 3 hours

An interdisciplinary seminar in which students from all graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts communication technologies. (May be taken to satisfy Sociology/Anthropology corequisite for the MAT program.)

Restricted to students enrolled in graduate programs.

GRAD 652

Formerly GR 610

Studio and Text

3 credits, 3 hours

Focuses on the creation and development of text in the context of the visual arts-from text that generates the visual to text that is an essential part of the work. A concept-generating course, this combines the making of art and a writing workshop. Students may choose to work in any of various visual arts areas, including book arts, picture books, painting, printmaking, sculpture, photography, and mul-

Open to graduate students in the College of Art and Design only.

May be taken twice for credit.

GRAD 750

Formerly GR 791

University Seminar: Criticism

3 credits, 3 hours

An interdisciplinary seminar in which advanced graduate students from various disciplines in the visual arts further examine the nature of image-making with particular attention to the theories and applications of criticism.

Open to graduate students in the College of Art and Design only.

XXXX 699 Special Topics

1.5-6 credits

Graduate students may register for upper-level undergraduate liberal arts courses and studio electives for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to the preparation of the graduate project proposal. In order to register for an upper-level undergraduate course and receive credit, the student must submit a completed special topics/independent study form to the Office of the Registrar.

Graduate - Ceramics Graduate -

GRCR 611

Formerly CR 610

Major Studio I/Ceramics

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to graduate Ceramics majors only. May be taken twice for credit.

GRCR 612

Formerly CR 611

Major Studio II/Ceramics

6 credits, 10 hours

Further exploration of options, with increased awareness of theoretical issues and personal vision. Greater focus on the student's work, with a view to completing the repertoire of skills and expression in the medium needed to undertake a thesis project.

Prerequisite: GRCR 611

Open to graduate Ceramics majors only.
May be taken twice for credit.

GRCR 660

Formerly CR 656

Ceramics

1.5 credits, 3 hours

Through lecture and demonstration, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes will also be covered. Meets with CRCM 220. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met.

Restricted to students enrolled in graduate programs. Not open to graduate Ceramics majors. May be taken twice for credit.

GRCR 711

Formerly CR 710

Major Studio III/Ceramics

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester. Prerequisite: GRCR 612

Open to graduate Ceramics majors only. May be taken twice for credit.

Graduate -Electronic Media

GREM 601

Formerly EM 601

Electronic Media/Production I

1.5 credits, 3 hours

Addresses the development of foundation computer skills in image scanning technology, desktop publishing, digital photographic technologies, and basic output procedures. Technical expertise and efficient working methodologies are applied to problems brought into the class from other design courses as well as from both individual and group-assigned projects. All software is standard to current graphic design industry practices. Meets with EMD1 201. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met. Restricted to students enrolled in graduate programs. May be taken twice for credit.

GREM 610

Formerly EM 610

Digital Multimedia

3 credits, 3 hours

The elements of digital multimedia production techniques address the integration and creation of digital media for websites and interactive programs. The course involves hands-on production experience as well as perspective on developments in this rapidly growing field through the readings and lectures. Students will create interactive projects involving digital imagery, video, sound and animation. A third of the semester will be dedicated to authoring a website. Software to be utilized will include Director, Flash, Dreamweaver, iMovie, iDVD, Garageband and Audacity. Emphasis is on clear communication and the creation of intuitive interactive interfaces. Graduate students will generally integrate projects that reflect research or thesis concerns.

Restricted to students enrolled in graduate programs.

Graduate - Fine Arts

GRFA 611

Formerly FA 691

Independent Studio I

3 credits, 10 hours

Intended to assist students in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of off-campus life. At the conclusion of Summer I and subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester, which will be a continuation of work begun in the previous semester. The students are required to propose a direction for their investigations and have access to off-campus studio space in which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a 1/2 hour session. The first meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Prerequisite: GRCR 611, GRPT 611 or GRSC 611 Corequisite: GRFA 621

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 612

Formerly FA 692

Independent Studio II

3 credits, 10 hours

Intended to assist students in establishing independent production in their major discipline while acquiring the ability to integrate studio production with the demands of off-campus life. At the conclusion of Summer I and subsequently, Winter Critique I, the student and faculty mentor agree on a plan of work to be pursued during the off-campus semester, which will be a continuation of work begun in the previous semester. The students are required to propose a direction for their investigations and have access to off-campus studio space in which to carry out the proposal. Enrollment in the Independent Studio requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester. The studio mentor meets with the student five times during the semester at three-week intervals, reviewing the student's progress for a 1/2 hour session. The first meeting may take place at the mentor's studio. The last meeting is the final critique of the semester, which takes place at the Winter Critique held at the University.

Prerequisite: GRFA 611 Corequisite: GRFA 622

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 613

Formerly FA 611

Graduate Drawing

3 credits, 3 hours

Advanced studio develops and expands the student's visual language and skills while challenging their conceptual approach to drawing by examining and applying the use of materials and methods having historic and cultural origins.

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 614

Formerly FA 610

Studio Topics

3 credits, 5 hours

This course brings together students from each of the major disciplines to explore studio issues common to all visual arts.

Prerequisite: GRFA 613

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 621 & 622

Formerly FA 695 & 696

Independent Writing Project I & II

1.5 credits, 3 hours

The Independent Writing Project is a corequisite of the Independent Studio I and II, and is intended to inform the student's ongoing Independent Studio investigations undertaken during the fall and spring off-campus semesters. The student proposes an area of research intended as a continued examination of topics introduced during the previous summer seminars, Structure and Metaphor or Art and Society. The student is encouraged to explore through writing the range of issues emanating from seminar reading and discussion and the relationship of these external influences to the development of themes and directions being explored in the studio work.

Prerequisite: GRAD 650 or GRAD 651

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 740

Formerly FA 612

Professional Practices

3 credits, 3 hours

This course is designed to familiarize students with methods, practices, and professional standards in preparation for the Thesis Exhibition and eventual entry into the visual arts professions.

Prerequisite: GRFA 614

Open to majors in the Summer MFA program only.

May be taken twice for credit.

GRFA 781 & 782

Formerly FA 781 & 782

Thesis Writing Project I & II

1.5 credits, 3 hours

The Thesis Writing Project is a corequisite of Thesis Preparation I and II, and takes place during the fall and spring off-campus semesters. Research for the Thesis Writing Project is intended to inform the student's second-year Independent Studio activity, which focuses on identifying and developing potential directions for the thesis exhibition and written thesis. The student is expected to consider issues raised during the previous summer's seminar that are particularly relevant to the more focused direction of their studio work. The student independently formulates a proposal and bibliography for a formal paper to be based upon the more developed direction of their work. The range of issues considered for further investigation may include aesthetic, conceptual, technical, or visual culture issues as well as the relationship of the major work to other disciplines.

Prerequisite: GRFA 622 Corequisite: GRFA 783

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 783

Formerly FA 793

Thesis Preparation I

3 credits, 5 hours

Following the successful completion of Summer II and the MFA Candidacy Review, the student is declared a candidate by the graduate faculty and may begin independently producing a body of work intended for eventual presentation in a thesis exhibition following the successful completion of Summer III. In consultation with the studio mentor, the student submits Thesis Preparation Plan I, identifying and describing a direction of investigation to be undertaken during the fall semester. The student is expected to identify specific issues to be addressed: intended focus of the work. considerations of technique, materials, scale, location, etc. The student must propose a personal timetable for accomplishing the thesis and identify the sources that will be used in preparation for the exhibition. Enrollment in Thesis Preparation I and II requires a commitment of 150 hours, equivalent to 10 hours of studio activity per week during the 15-week off-campus semester.

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 784

Formerly FA 794

Thesis Preparation II

3 credits, 5 hours

In consultation with the studio mentor, thesis candidates propose further development of directions begun in studio work the previous semester by submitting Thesis Preparation Plan II for the spring semester to the mentor.

Prerequisite: GRFA 783

Open to majors in the Summer MFA program only. May be taken twice for credit.

GRFA 785

Formerly FA 795

MFA Thesis Exhibition

2-6 credits

The MFA degree certifies that the artist has attained a high level of competence and independent judgment in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and accompanying written statement are intended to serve as a demonstration of this mastery. During the final semester, criticism-based research is undertaken as a continuation of the summer seminar in Criticism and is intended to assist the MFA candidate in completing the written component of the thesis requirements.

Open to majors in the Summer MFA program only.

Master of Industrial Design

GRID 601

Formerly ID 601

Advanced Design Studio

6 credits, 6 hours

The major multidisciplinary studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform product design. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process will consider above issues in the formulation of a design program; conceptual abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing Open to Masters of Industrial Design majors only.

GRID 602

Formerly ID 602

Advanced Design Studio

6 credits, 6 hours

The major multidisciplinary studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform product design. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process will consider above issues in the formulation of a design program; conceptual abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing processes. Prerequisite: GRID 701

Open to Masters of Industrial Design majors only.

GRID 611

Formerly ID 600

Design Seminar: Concepts and Contexts

3 credits, 6 hours

A seminar devoted to examining the shift in cultural, technological, material, and professional landscapes that a graduate design candidate must navigate. Through readings, presentations, and discussions, students explore how these evolved contexts are changing the nature of design practice and thinking. Special emphasis is placed on developing key concepts and ideas that inform the work that the students undertake throughout their program. The seminar works in parallel with the studio course; topics and themes covered in the seminar are germane to the studio projects.

Open to Masters of Industrial Design majors only.

GRID 614

Formerly ID 614

Materials and Processes Seminar

3 credits, 3 hours

A writing-intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications. Meets with IDES 232. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met. Open to graduate students in the College of Art and

Design only.

May be taken twice for credit.

GRID 621

Formerly ID 620

Advanced Design Methods

3 credits, 3 hours

As a complement to the studio course (GRID 601), this course helps to develop methodologies for critical social cultural analysis, strategies for design research, and the means of documenting that research and analysis. Students develop a common design process that provides the foundation for all subsequent MID work. The emphasis is on clear and convincing communication, a skill that is increasingly critical to designers as they work more and more with those outside their own disciplines. Content for the coursework comes directly from the studio projects themselves. Corequisite: GRID 601

Open to graduate students in the College of Art and Design only.

GRID 622

Formerly ID 627

Human Factors Research

3 credits, 3 hours

A seminar course that addresses human behavior through the interaction with manufactured objects, environments and systems. and the ergonomic, functional, informational, aesthetic, and safety requirements encountered in the design of these products for human use. Open to graduate students in the College of Art and Design only.

GRID 623

Formerly ID 625

Advanced Computing Application

3 credits, 3 hours

A laboratory/practicum in the use of advanced computing capabilities with emphasis on 3D computer modeling, rendering, animation, and human figure modeling to evaluate and present design solutions with attention to collaborative design support systems.

Open to graduate students in the College of Art and Design only.

GRID 624

Formerly ID 612

Architectonics

3 credits, 6 hours

An elective course intended as a multidisciplinary forum for the investigation, appreciation, and design of architectural space, structures, and systems. Using in-class exercises as a laboratory for creative and collaborative exchange, students will learn and apply alternative design processes, design vocabulary, user-centered experience and design. This course will develop concepts and analytical studies of objects/spaces through various 2D and 3D drawing/modeling techniques and will culminate in an actual built/altered environment. Meets with IDES 371. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met. Open to graduate students in the College of Art and Design only.

GRID 701

Formerly ID 710

Advanced Project Tutorial I

6 credits, 6 hours

The primary practicum in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill preplanned project and career objectives.

Prerequisite: GRID 601

Open to Masters of Industrial Design majors only.

GRID 702

Formerly ID 711

Advanced Project Tutorial II

6 credits, 6 hours

The primary practicum in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested. Individual weekly meetings with faculty and with outside advisors, as dictated by project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industrial setting may be arranged to fulfill preplanned project and career objectives.

Prerequisite: GRID 602 Corequisite: GRID 785

Open to Masters of Industrial Design majors only.

GRID 711

Formerly ID 700

ID Seminar: Professional

Development

3 credits, 3 hours

A professional seminar/workshop that addresses the individual career interests of each degree candidate especially as they relate to the student's thesis project. The product of this course is the formulation of a career plan and objectives tailored to each candidate, and the development of a portfolio, resume, and other documentation targeted toward the practical application of the candidate's knowledge and skill.

Prerequisite: GRID 701

Coreguisites: GRID 702, GRID 785

Open to Masters of Industrial Design majors only,

GRID 780

Formerly ID 749

Master's Thesis Documentation

6 credits, 3 hours

A tutorial providing the opportunity for individual candidates to develop and present their theses in a manner that directly reflects their career objectives. The thesis project and document must exhibit an in-depth exploration of an approved topic, which addresses an area of importance to the Industrial Design field and contributes to the body of knowledge pertaining to that area. It may be carried out under industry sponsorship, as a part of a research project, or be independently based.

Prerequisite: GRID 602

Open to Masters of Industrial Design majors only.

GRID 785

Formerly ID 741

Masters Thesis Project

6 credits, 3 hours

A tutorial providing the opportunity for individual candidates to shape and present the outcome of their programs of study in a manner that directly reflects their career objectives. Projects may be carried out independently, under industry sponsorship, or as part of a research project, based on a plan produced and approved in the Masters Thesis Research course.

Prerequisite: GRID 602

Open to Masters of Industrial Design majors only

Graduate -Liberal Arts

GRLA 621

Formerly HU 648

American Art Since 1945

3 credits, 3 hours

(See course description under LAAH 831.) In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met.

Restricted to students enrolled in graduate programs.

Graduate -Book Arts/Printmaking

GRPR 601

Formerly PR 600A

Colloquium: Text & Image

1.5 credits, 3 hours

An understanding of language and verbal constructs will enable the individual to explore the relationship between text and imagery in their work. Emphasis is placed on the individual's personal vision throughout the program's course of study.

Corequisites: GRPR 611, GRPR 615, GRPR 613 Open to graduate Book Arts majors only.

GRPR 602

Formerly PR 600B

Colloquium: History of the Book

1.5 credits, 3 hours

Hands-on study of rare books and manuscripts form antiquity to the present, with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia, with field trips to local special collections.

Open to graduate Book Arts majors only.

GRPR 611

Formerly PR 610A

Book Arts Studio: Color/Mark

3 credits, 6 hours

Provides the student with a broad range of image-making approaches. Personal imagery will be investigated through various printmaking and drawing techniques.

Corequisites: GRPR 611, GRPR 615, GRPR 613

Open to graduate students in the College of Art and

Design only. GRPR 612

Formerly PR 610B

Books Arts Studio: Projects

3 credits, 6 hours

Building on what has been learned in the previous semester, students continue to develop their skills and techniques and explore their particular interests in the creation of several works. This course complements GRPR 614. Prerequisite: GRPR 611

Corequisite: GRPR 614

Open to graduate Book Arts majors only.

GRPR 613

Formerly PR 612A

Book Arts Studio: Letterpress

3-4.5 credits

Introduction to letterpress, both handset and digital. The development of technical skills is pursued in the context of exploring conceptual concerns intrinsic to the creation of a book and creating a personal visual language. Includes a study of typography and a consideration of readings on contemporary artists' books. Corequisites: GRPR 611, GRPR 615, GRPR 601 Open to graduate Book Arts maiors only:

GRPR 614

Formerly PR 612B

Book Arts Studio

3-4.5 credits

Building on what has been learned in the previous semester, students continue to develop their skills and techniques and explore their particular interests in the creation of several works. Continued consideration of readings on contemporary artists; books. This course complements GRPR 612.

Prerequisite: GRPR 611

Corequisite: GRPR 612

Open to graduate Book Arts majors only.

GRPR 615

Formerly PR 626

Book Arts Studio: Offset Lithography

1.5 credits, 3 hours

Introduction to offset lithography as an artist's medium. Students develop skills in photomechanical and digital processes, platemaking, and color printing. The primary focus is on the creation of personal imagery (photographic and/or hand-drawn) for prints and books.

Corequisites: GRPR 601, GRPR 611, GRPR 613
Open to graduate Book Arts majors only. Open to Senior Fine Arts majors and graduate students in the College of Art and Design only.

GRPR 621 & 622

Formerly PR 623A/B

Bookbinding

1.5 credits, 3 hours

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester, historic book structures serve as models and departure points for innovative bindings.

Open to graduate Book Arts majors only. Experience required – See Department for information.

GRPR 631

Formerly PR 500

Graduate Papermaking

3 credits, 6 hours

An advanced studio course based on the in-depth involvement with handmade paper as a creative artistic medium. Digital slide lectures and demonstrations on Western and Japanese pulp preparation, sheet formation, and pressing and drying techniques will be presented. Students will create papers and images using a variety of handmade pulps and fibers. Book structures unique to the handmade paper process and the creation of the unique papers specifically for prints and books will be presented.

Priority enrollment to graduate students in the College of Art and Design. Open to Senior Fine Arts majors and graduate students in the College of Art and Design only.

GRPR 632

Formerly PR 611

Non-Toxic Printmaking Methods

3 credits, 6 hours

Introduction to a range of printmaking media using nontoxic processes and materials. Designed for graduate students who are experienced artists with an understanding of their personal imagery and approach to visual expression, but who are not necessarily proficient printmakers. Students will be offered a number of solutions to working in the studio, solvent and acid free. Topics covered will include intaglio (using water process photographic plates), drypoint, relief, collograph, monotype, and screenprinting.

Open to graduate students in the College of Art and Design only.

GRPR 633

Formerly PR 613

Digital Printmaking

3 credits, 6 hours

An exploration of digital applications in printmaking processes, which include lithography, etching, screenprinting, and letterpress. The classes are divided between the computer lab and the studio. The emphasis is on the integration of idea and print processes. Meets with PR 412. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met. Open to graduate students in the College of Art and Design only.

May be taken twice for credit. Computer literacy required.

GRPR 701 & 702

Formerly PR 700A/B

Colloquium: Professional Practices

1.5 credits, 3 hours

Professional practices and issues related to the fields of printmaking and book and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester the course focuses on the completion of the individual's written thesis requirements. Each thesis candidate will prepare a resume and an artist's statement, and present a slide lecture that will be placed on record in the University Library.

Open to graduate Book Arts majors only:

GRPR 721 & 722

Formerly PR 723A/B

Bookbinding

1.5 credits, 3 hours

Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction, the second semester will be devoted to developing structures that support thesis work. *Prerequisite: GRPR 622 Open to graduate Book Arts majors only.*

GRPR 781

Formerly PR 710A

MFA Thesis Studio: Projects Tutorial

3 credits, 6 hours

In conjunction with the faculty advisor, the MFA candidate develops an individual course of study and defines the project. The evolution of ideas and imagery is encouraged through frequent faculty critiques.

Prerequisites: GRPR 612, GRPR 614 Open to graduate Book Arts majors only.

GRPR 782

Formerly PR 710B

MFA Thesis Studio: Thesis Projects

3-6 credits

See GRPR 781.

Prerequisites: GRPR 781, GRPR 783
Open to graduate Book Arts majors only.

GRPR 783

Formerly PR 711A

Thesis Studio

3 credits, 6 hours

A continuation of book and printmaking projects is combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester.

Prerequisites: GRPR 612, GRPR 614
Open to graduate Book Arts majors only.

GRPR 784

Formerly PR 711B

Thesis Studio: Thesis Exhibition

3 credits, 6 hours

The faculty advisor and the student's Thesis Committee advise the student through the thesis exhibition process.

Prerequisites: GRPR 781, GRPR 783

Open to graduate Book Arts majors only.

Graduate - Painting

GRPT 611

Formerly PT 610

Major Studio I/Painting

6 credits, 10 hours

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to graduate Painting majors only: May be taken twice for credit.

GRPT 612

Formerly PT 611

Major Studio II/Painting

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus on the student's work, with a view to refining the repertoire of skills and expression in the medium needed to undertake a thesis project.

Prerequisite: GRPT 611

Open to graduate Painting majors only. May be taken twice for credit.

GRPT 711

Formerly PT 710

Major Studio III/Painting

6 credits, 10 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester.

Prerequisite: GRPT 612
Open to graduate Painting majors only.

Open to graduate Painting

May be taken twice for credit.

Graduate - Sculpture

GRSC 611

Formerly SC 610

Major Studio I/Sculpture

6 credits, 10 hours

Sevaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work. Open to graduate Sculpture students only. May be taken twice for credit.

GRSC 612

Formerly SC 611

Major Studio II/Sculpture

6 credits, 10 hours

Further exploration of the options, with increased awareness of theoretical issues and personal vision. Greater focus in the student's work, with a view to completing the repertoire of skills and expression in the medium needed to undertake a thesis project.

Prerequisite: GRSC 611

Open to graduate Sculpture students only. May be taken twice for credit.

GRSC 621

Formerly SC 641

Advanced Projects

3 credits, 6 hours

Provides a studio context where maturing selfinitiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found. Meets with FASC 421. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to

Restricted to students enrolled in graduate programs. May be taken twice for credit.

GRSC 631

Formerly SC 620

Molding and Casting

1.5 credits, 3 hours

Covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. Provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts. Meets with FASC 321. In order to receive graduate credit, graduate students are expected to exceed undergraduate course expectations by applying the skills and competencies outlined in the syllabus to graduate-level concepts that will typically relate to their major program of study. In this regard, graduate students taking this graduate elective are required to meet with the instructor prior to the start of class to determine and outline the nature of the requirements to be met.

Restricted to students enrolled in graduate programs.

May be taken twice for credit.

GRSC 711

Formerly SC 710

Major Studio III/Sculpture

6 credits, 2 hours

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition following the thesis exhibition semester. Prerequisite: GRSC 612

Open to graduate Sculpture students only.

May be taken twice for credit.

Industrial Design

IDES 101

Formerly 1D 113

Freshman I.D.

1.5 credits, 3 hours

This course introduces first-year students to the issues surrounding the profession and highlights its importance in informing culture and shaping the way we live. Students will be exposed to the fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture. These fundamentals will be introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design Department itself.

Priority enrollment to Foundation majors. Student must NOT have completed the second semester of their Sophomore year (45 credits).

IDES 201 & 202

Formerly 1D 2004/B

Studio 1: Projects Studio

3 credits, 6 hours

A conceptual and practical understanding of design and three-dimensional problem-solving processes. This studio is taught in a collaborative manner, with two instructors conducting projects individually or as a team in order to provide focused instruction and integrated experiences covering a wide range of subjects including the tools, processes, and languages of design and modelmaking. Emphasis is on the development of three-dimensional modelmaking skills, problem solving and creative thinking and their application to problems of design.

Prerequisite: Completion of Foundation. Open to Industrial Design majors only.

IDFS 221 & 222

Formerly ID 220A/B

Studio 2: Techniques

3 credits, 6 hours

This studio will assist the student to acquire essential two-dimensional representational skills to support the process of design, including production and presentation. It is taught in a collaborative manner, with the instructors conducting projects individually or as a team in order to provide focused instruction and integrated experiences over a wide range of subjects, including the tools, processes and languages of conceptual drawing, rendering and detailing using both the computer and traditional media as means to assist design and control production. Principles of technical specification and machine control are introduced as are concepts such as rapid photocopying, computer-integrated manufacturing, parts reduction through integration and other techniques for efficient production. Students learn to apply these techniques to design problems addressed in IDES 201: Projects Studio. Prerequisite: Completion of Foundation.

Corequisite: IDES 201
Open to Industrial Design majors only.

IDES 231

Formerly ID 290

Design Issues Seminar

3 credits, 3 hours

This course is designed to assist the student to develop an understanding of the major issues for design in modern society. Discussions range from issues such as the ecological responsibility of designers to the contributions of individual designers and design organizations throughout the history of the discipline. Assignments include research and demonstration projects that explore ideas and illuminate ethical, practical, and moral issues with which designers should be concerned. Students prepare information and present their views on issues through written, oral, and visual means.* Prerequisite: Completion of Foundation.

Open to Industrial Design majors only.

IDES 232

Formerly ID 214

Materials & Processes Seminar

3 credits, 3 hours

A writing-intensive course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis is placed on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications. Graduate students may register for this course under GRID 614. Perequisite: Completion of Foundation. Open to Industrial Design majors only.

IDES 301 & 302

Formerly ID 300A/B

Studio 3: Projects Studio

3 credits, 6 hours

Following a year of basic design process, methods, and vocabulary introduction, the Junior Studio sequence focuses on solving more advanced design process and project opportunities through applied integration with Human Factors, Design Semantics, and Design Communication skills. The first semester offers more advanced design projects exploring user-centered design and creative exploration of industrial materials usage. The second semester continues with a focus on collaboration with various community groups and/or industry-sponsored projects.

Prerequisites: IDES 201, IDES 222, IDES 231 Corequisites: IDES 321, IDES 331, IDES 332 Open to Industrial Design majors only.

IDES 321 & 322

Formerly 1D 320A/B

Studio 4: Techniques

3 credits, 6 hours

Assists the student in developing graphic communication skills using computational media and applying these skills to both two- and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present, and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, basic animation, and interactive design presentation. The first semester focuses on integrating graphic software and the development of printed presentations. The second semester focuses on the development of interactive digital presentations.

Prerequisites: IDES 201, IDES 222, IDES 231 Corequisite: IDES 301

Open to Industrial Design majors only.

IDES 331

Formerly ID 326

Human Factors Seminar

3 credits, 3 hours

The object of this research-intensive course is to develop an ability to apply technology effectively to meet human needs through the study of human engineering principles for the design of products and equipment. Human anatomy, anthropometrics and motion, and strength of body components are considered as are sensory systems, human perception, and sensitivities. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.

Prerequisites: IDES 301, IDES 232, IDES 321, IDES 332

Open to Industrial Design majors only.

IDES 332

Formerly 1D 327

Design Semantics Seminar

3 credits, 3 hours

This seminar addresses design as a languaging process of social interaction. Semantic principles and design vocabulary are introduced through lectures, weekly readings, discussions, and exercises. Students work on individual as well as team-based projects to increase their competence in translating these ideas, concepts, and principles into design practices, applying replicable design methods towards proposing particular products whose meanings matter and whose use is dominated by facets of human understanding.

Prerequisites: IDES 201 IDES 222 IDES 231 Open to Industrial Design majors only.

IDES 371

Formerly ID 312

Architectonics

3 credits, 6 hours

An elective course intended as a multidisciplinary forum for the investigation, appreciation, and design of architectural space, structures, and systems. Using in-class exercises as a laboratory for creative and collaborative exchange, students will learn alternative design processes, design vocabulary, user-centered experience and design. This course will develop concepts and analytical studies of objects/spaces through various 2D and 3D drawing/modeling techniques and will culminate in an actual built/altered environment. Graduate students may register for this course under GRID 624. IDES 401 & 402

Formerly ID 400A/B

Studio 5: Projects Studio

3 credits, 6 hours

These studio courses focus on decisive and responsible positions in formulating new design directions. Building upon past learning, projects will sharpen fundamental skills of sketching (2D & 3D), design drawing, computer modeling, prototyping and conceptual diagramming. Students are encouraged through critical discourse and research on historical and contemporary material of cultural shifts to formulate their own ideology. Project proposals will forward questions such as social context, ergonomics, and ecological consequences. Students are expected to identify local stakeholders (industry, users, designers, etc.) and ask them to be topic advisors as appropriate. First semester projects are dedicated to three fast-paced, highly theoretical, predefined topics. The next semester is devoted to further development of one of these projects. This final semester-long project will work toward project closure and pragmatic articulation, ready to be shown both inside and outside an academic

Prerequisites: IDES 302, IDES 322, IDES 331, IDES 332

Open to Industrial Design majors only.

IDES 421 & 422

Formerly ID 420A/B

Studio 6: Professional Communication

3 credits, 6 hours

Refines the students' written, verbal, and visual presentation skills and assists them in developing communication materials for their senior theses and industry-sponsored projects. Intensive group critique of individual presentations prepared outside of class. Students develop self-promotion, presentation, and correspondence materials utilizing service bureaus and contemporary technologies such as digital files, fax and the World Wide Web to prepare and transmit this information.

Prerequisites: IDES 302, IDES 322, IDES 331, IDES 332

Corequisite: IDES 401

Open to Industrial Design majors only.

IDES 431

Formerly ID 490A

Design Theory Seminar

3 credits, 3 hours

In this industrial design seminar, students will investigate design philosophies, issues, and pedagogy, from a historic as well as contemporary international design context. Students will study various definitions of design, will explore design theories and issues, and consider theoretical relationships with other applied arts. *Prerequisites: IDES 302, IDES 322, IDES 331, IDES 332*

Corequisites: IDES 401, IDES 421, IDES 432 Open to Industrial Design majors only:

IDES 432

Formerly 1D 490B

Design Practice Seminar

3 credits, 3 hours

Exposes the student to industrial design professional practice through discussion, lectures, and research. The following subjects are addressed: 1. Running a practice 2. Legalities and contracts 3. Publications/exhibitions 4. Client interaction 5. Job search, recruiters and directories 6. Networking (etiquette and strategy) 7. Work structure (internship, freelance, in-house etc.). Visitors and field trips represent a broad spectrum of the design community including design shop owners, design curators from galleries or museums, industrial design entrepreneurs, and copyright lawyers.

Prerequisite: IDES 431

Open to Industrial Design majors only.

CAIN 497

Formerly IN 440

Design Internship

3 credits, 6 hours

Instructor permission required.

Open to Graphic Design, Illustration, and Industrial Design majors only. Student must have completed the first semester of their Sophomore year (45 credits). Repeatable for credit.

Illustration

ILUS 101

Formerly II. 100

Foundation Illustration

1.5 credits, 3 hours

Within the context of illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black-and-white and color illustrations. The course will include conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

Priority enrollment to Foundation majors.

ILUS 201 & 202

Formerly IL 2004/B

Pictorial Foundation

3 credits, 6 hours

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Students are exposed to visual communications, strategies, and design concepts through exposure to art history and the field of contemporary illustration.

Prerequisites: FNDP 111, FNDP 121

Priority enrollment to Illustration majors and

ILUS 211 & 212

Figurative Illustration minors.

Formerly IL 2024/B

Figure Anatomy

3 credits, 6 hours

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisite: FNDP 111

Priority enrollment to Illustration majors and Figurative Illustration minors.

May be taken twice for credit.

ILUS 220

Formerly IL 204

Typography

3 credits, 6 hours

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple communication exercises. Use of Macintosh computer for generating type and industry-accepted software will be used.

Prerequisites: FNDP 111, FNDP 121
Priority enrollment to Illustration majors.

ILUS 280

Formerly 1L 208

Anatomy Elective

3 credits, 6 hours

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisite: FNDP 111

Priority enrollment to Illustration majors.

May be taken twice for credit.

ILUS 285

Formerly 1L 205

Drawing for Animators

3 credits, 6 hours

Focuses on introducing and developing the skills and disciplines needed for good figurative animation drawing. The primary issues of anatomical figure drawing with a strong emphasis on the structure and solidity of the figure, good proportions and specific movement and gesture as they relate to the model. Topics also covered: two-dimensional versus three-dimensional ways of translating form; how perspective and viewpoint are used with the figure and their effect on scale; exaggerated foreshortening techniques; diagrammatic and expressive live quality; facial expressions; hand and foot studies; capturing movement through gesture; and introduction to animal drawing for animation.

Prerequisite: FNDP 111

Priority enrollment to Animation and Film/ Animation majors.

ILUS 301 & 302

Formerly 1L 300A/B

Illustration Methods

3 credits, 6 hours

The development of narrative imagery, pictorial illusion, and space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration. Prerequisite: ILUS 202

Corequisite: ILUS 321

Priority enrollment to Illustration majors.

IIIIS 312

Formerly IL 303

Figure Utilization

3 credits, 6 hours

Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting techniques will be utilized.

Prerequisite: ILUS 321

Priority enrollment to Illustration majors and Figurative Illustration minors.

ILUS 320

Formerly 1L 301

Design Methods

3 credits, 6 hours

Within the context of design/illustration projects, a basic understanding of how artwork is reproduced in commercial print media. Emphasis is on the relationship between electronic media and production techniques. Specific programs utilized include: Adobe InDesign, Adobe Illustrator and Adobe PhotoShop.

Prerequisite: ILUS 220

Priority enrollment to Illustration majors. Junior/Senior preferred.

ILUS 321

Formerly IL 302

Figurative Communication

3 credits, 6 hours

Emphasis on working from life. The course focuses on the use of the figure and or still life objects to communicate concepts in the figurative context. Drawing and painting media are explored.

Prerequisite: 1LUS 212 Corequisite: 1LUS 301

Priority enrollment to Illustration majors and Figurative Illustration minors.

ILUS 322

Formerly 1L 304

Sequential Format

3 credits, 6 hours

Course focuses on sequential formats. Potential areas of inquiry: brochures, direct-mail pieces, simple animations, slide presentations, multipage spreads, and identity programs.

Prerequisite: ILUS 320

Priority enrollment to Illustration majors.

ILUS 380

Formerly IL 310

Children's Book Illustration

3 credits, 6 hours

The design and illustration of children's books. Emphasis on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors will be discussed. Students will become familiar with the work of past and present book illustration and design.

Prerequisite: FNDP 112

Priority enrollment to Illustration majors. May be taken twice for credit.

Junior/Senior preferred.

ILUS 401 & 402

Formerly IL 400A/B

1 Line (1

3 credits, 6 hours

Assignments revolve around specific areas of illustration—advertising, book, documentary, editorial, and institutional. Emphasis is on communication, personal viewpoint and focused technique that are practical and relevant, to professional needs and demands. A senior thesis project, the William H. Ely Illustration Exhibition, is incorporated into the late Fall and early Spring semesters.

Prerequisite: ILUS 302 Corequisite: ILUS 441

Open to Illustration majors only.

ILUS 441 & 442

Formerly IL 403A/B
Senior Portfolio

3 credits, 6 hours

Development of a portfolio based on the student's personal interests, abilities and target markets. Students focus on a traditional, digital or design illustration orientation and develop, over the year, a working portfolio for presentation at the end of the spring term. In addition, the course offers instruction in marketing and promotion, business practices and procedures, resume writing, taxes, and small business requirements as they relate to artists. The course culminates in The University of the Arts' Portfolio Day at the Society of Illustrators in New York at the end of the semester.

Prerequisite: ILUS 302 Corequisite: ILUS 401

Open to Illustration majors only.

ILUS 480

Formerly 11, 402

Communication Workshop

1.5 credits, 3 hours

Structured as a design studio, the workshop brings Graphic Design and Illustration majors and their respective faculty together to produce posters for the School of Theater Arts productions. Students are challenged with real life, professional design studio experiences: working with a client on deadline from concept, illustration and design through publication in the University's Borowsky Center for Publication Arts. Junior and Senior Graphic Design and Illustration majors only, approved by faculty advisors.

Prerequisite: GDES 202 or ILUS 202 Student must have completed the first semester of their Sophomore year (45 credits). May be taken twice for credit.

ILUS 482

Formerly IL 404

Illustration Workshop: Personal Viewpoint

3 credits, 6 hours

A special elective course for qualified Junior and Senior Illustration majors. The Department invites three of America's most accomplished illustrators to share their talent, insights, and expertise by finding and emphasizing the personal conceptual viewpoint of each student. The goal is to meld that identity with each student's developing technique to create the greater vision of the artist through illustration as a self-expressive art form. Each of the three faculty presents their work and answers questions in an open forum and then teaches an intensive four-week long segment of the course. The artists give lectures, technical demonstrations, and studio assignments, and students work through a demanding process to produce finished illustrations. This flexible curriculum also allows for timely illustration issues to be covered as they develop in the field.

Instructor permission required. Prerequisite: ILUS 301 May be taken twice for credit.

CAIN 497 Formerly IN 440

Design Internship

3 credits, 6 hours

Instructor permission required.

Open to Graphic Design, Illustration, and Industrial Design majors only. Student must have completed the first semester of their Sophomore year (45 credits). Repeatable for credit.

Internships

AEDU 499

Formerly AE 499

Internship

1.5-6 credits

Open to Art Education majors and concentrations only.

May be taken three times for credit.

CAIN 497

Formerly IN 440

Design Internship

3 credits, 6 hours

Open to Graphic Design, Illustration, and Industrial Design majors only.

Instructor permission required.

Student must have completed the first semester of their Sophomore year (45 credits).

Repeatable for credit.

CAIN 498

Formerly IN 449

Fine Arts/Crafts Internship

3 credits, 6 hours

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations, which lead to practical experience and knowledge about the field.

Open to Fine Arts and Crafts majors only. Student must have completed the first semester of their Sophomore year (45 credits).

Repeatable for credit.

CAIN 499

Formerly IN 450

Fine Arts/Crafts Internship

3 credits, 6 hours

Opportunities to apprentice to practicing artists, gain gallery experience, and work with nonprofit organizations, which lead to practical experience and knowledge about the field. Repeatable for credit.

CMMC 499

Formerly CM 499

Communication Internship

1.5 credits, 6 hours

Professional internship with a media organization or producer. Student needs to gain approval for internships from an advisor, meet periodically for supervisory discussions, and complete a short, reflective essay at the end of the internship.

Open to Communication majors only. Student must have completed the first semester of their Junior year (75 credits).

May be taken twice for credit.

DACR 499

Formerly DA 499

Dance Internship

3-12 credits

Internships are a valuable part of a student's academic experience. By reinforcing and expanding classroom theory and practice, internships enable students to test career choices and gain a greater understanding of the workplace through this initial entry into the professional world. The internship assists students in testing and expanding their professional skills and knowledge, enabling them to make informed career decisions.

Open to majors in the School of Dance only.

Student must have completed the first semester of their Sophomore year (45 credits).

MACR 499

Formerly: PF 499

Repeatable for credit.

Internship

3 credits, 6 hours

Internship program in which the student, working closely with the Media Arts Department internship advisor, is placed in one of several professional situations. Placements include assisting in professional studios, practice in biomedical photography laboratories, and working for commercial and non-profit galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and free-lance artists; students of film may assist in location shooting, set production, editing, casting, scripting, and a myriad of other practical tasks. Prerequisite: MAFL 202, MAPH 202 or MAAN 202

Open to Media Arts majors only. May be taken twice for credit.

MMDI 499

Formerly MM 499

Multimedia Internship

3 credits, 3 hours

Students are placed with regional companies to expose them to a professional work environment in the fields of multimedia, web design and information management.

Student must have completed the first semester of their Sophomore year (45 credits).

May be taken three times for credit.

MUSC 499

Formerly MU 499

Music Internship

1-3 credits

An opportunity to participate in a workplace environment during the academic year. Students earn internship credit by completing a minimum number of hours in the field during the semester, and by satisfying the requirements of the sponsor, such as attendance, punctuality, responsibility, professionalism, tasks completed. Students may be assigned to recording studios, radio stations, arts organizations, or with music publishers, entertainment attorneys, music therapists, or record producers.

Open to majors in the School of Music only. May be taken three times for credit.

THEA 499

Formerly TH 449

Internship

3-15 credits

Hands-on involvement with a professional company. Placements may consist of administrative or production support work, positions in assistance to directors, producers, stage managers, designers or dramaturgs, literary management, casting, understudying or performance, and may be outside the Philadelphia area.

Open to majors in the School of Theater Arts only. Student must have completed the first semester of their Junior year (75 credits).

WRIT 499

Formerly WM 499

Internship

3 credits, 6 hours

Seniors are placed with regional companies to expose them to a real work environment in the field of media. Placements vary and can include local network-affiliated television stations, public broadcasting stations, film production companies or multimedia manufacturers. A paper or journal chronicling the experience is required upon completion of the internship.

Repeatable for credit.

Liberal Arts - Core

HU 103A

Introduction to Modernism I

3 credits, 3 hours

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. This course concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism.

HU 103B

Introduction to Modernism II

3 credits, 3 hours

A continuation of HU103A. This course covers the next half century of high modernism and its consequences.

LACR 009

Formerly HU 009

First-Year Writing

3 credits, 3 hours

This course is designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. This course does not count for credit toward graduation. LACR 009 is graded on a pass/no grade basis. Students who pass LACR 009 enter LACR 100. Enrollment in LACR 009 is based on performance on a placement test.

LACR 100

Formerly HU 109B

First-Year Writing

3 credits, 3 hours

Continuation of LACR 009. Successful completion of this course counts for credit toward graduation and permits the student to enter LACR 102 in the following semester. Prerequisite: LACR 009

LACR 101 First-Year Writing !

3 credits, 3 hours

First part of a year-long writing, reading and research course that teaches the fundamental skills of the responsible student-scholar. Students will practice the kinds of academic writing, textual analysis and library and internet research required of university students and curious learners of any age. The first term explores writing from literature, philosophy, and art.

LACR 102 First-Year Writing II

3 credits, 3 hours

Continuation of LACR 101. During this term an inquiry-based research paper is the focus. A similar curriculum is examined in the context of history, literature, theory, philosophy, and art from a chosen period.

Prerequisite: LACR 101 or LACR 009

LACR 210 Texts & Contexts: Perspectives on The Humanities

3 credits, 3 hours

Perspectives on the Humanities addresses significant works from the ancient world, the Renaissance, the Enlightenment and Romantic periods, and the present day. The course serves five functions: to help students develop their skills in critical reading and writing; to introduce study of traditionally defined periods in the history of culture; to introduce a thematic approach to Humanities topics; to examine key primary texts from various periods and consider them alongside comparable art works; to explore the possibility that conventional ideas of period studies are open to challenge and reinterpretation.

Prerequisite: LACR 102

Scientific Inquiry Foundation Track (SIFT)

The Scientific Inquiry Foundation Track (SIFT) serves as a foundation for future studies in the natural and social sciences and in mathematics and for life-long learning. Scholarship in these scientific disciplines have influenced our culture in significant ways - both directly as a result of ongoing research and indirectly as new scientific ideas and theories are developed and applied within the context of important issues and concerns in the larger society.

LACR 221 SIFT: Brainstorming

3 credits, 3 hours

In this module, students receive some basic instruction on the brain's natural timekeepers and how they produce changes daily, monthly, seasonally, or throughout the life cycle. Examples include daily or circadian rhythms (sleep-wake and alertness cycles). longer-range or infradian rhythms (ovarian cycles, menstrual synchrony, pheromonal entrainmanet, and reproductive supression), seasonal cycles (hibernation/estivation, SAD), and developmental milestones (puberty, meno-

pause). Student will explore excerpts from the

literature and learn how to frame questions that

can be explored empirically in the course of a

LACR 222 SIFT: Human Adaptability

short-term (4-5 week) study.

3 credits, 3 hours

This course investigates the cultural adaptations found in different ecosystems such as deserts, grasslands, circumpolar regions, tropical and temperate forests, high-altitude and urban areas. It examines relationships between environmental resources, technology, labor and politics in production systems ranging from hunter-gatherer to industrial; the impact of conflicting technologies, and issues related to sustainable production.

LACR 223 SIFT: Life Science Concepts

3 credits, 3 hours

In this module, students explore basic information about contemporary studies and fundamental concepts in the life sciences. Students will explore excerpts from the literature and learn how to frame questions that can be explored empirically in the course of a short-term (4-5 week) study. The course culminates in an in-class presentation of research results and a written research report.

LACR 224 SIFT: Love and Death

3 credits, 3 hours

In this module, students explore basic information about patterns of human burials in historic cemeteries in our region, integrating historical, biological, cultural, epidemiological, demographic, and artistic studies into a multidisciplinary project. Students will explore excerpts from the literature and learn how to frame questions that can be explored empirically in the course of a short-term (4-5 week study. The course culminates in an in-class presentation of research results and a written research report.

LACR 225 SIFT: Observing Humans

3 credits, 3 hours

This course presents several different social science frameworks and seeks to uncover what can be learned about human behavior by people watching. Students will choose places for brief weekly observation and use their own art skills to document what they see.

LACR 226 SIFT: Quantity and Quality

3 credits, 3 hours

In this module, students will explore basic information about how to describe and compare observations, predictions, and outcomes using both qualitative and quantitative measures. Student will explore excerpts from the literature and learn how to frame questions that can be explored empirically in the course of a short-term (4-5 week) study.

LACR 227 SIFT: Science and Society

3 credits, 3 hours

This course will introduce the student to the nature of science in general and sociology in particular. First, it will consider the scientific method and empirically verifiable knowledge. Second, it will examine the social nature of science, its relation to other social institutions and the social norms that govern its operation. Finally, it will explore sociology in detail, as a particular form of scientific activity.

Liberal Arts - Art History

LAAH 111

Formerly HU 140A

Art History Survey I

3 credits, 3 hours

A survey of Western visual arts (including architecture) from the earliest extant examples (cave paintings) to the Renaissance. The focus will be on ancient Greece and Rome and Medieval Europe. The arts will be presented in cultural and historical context.

I AAH 112

Formerly HU 140B

Art History Survey II

3 credits, 3 hours

A continuation, from the Renaissance onward to the present day, of the survey of Western visual arts begun in LAAH 111. Major styles and periods: baroque, romanticism, realism, modernism. The arts are presented in cultural and historical context

LAAH 811

Formerly HI 240 Ancient Art

3 credits, 3 hours

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt. Prerequisite: LACR 102

LAAH 813

Formerly HI 241 Medieval Art

3 credits, 3 hours

The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century C.E. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.

Prerequisite: LACR 102

LAAH 815

Formerly HU 242

Art in Renaissance Europe

3 credits, 3 hours

The painting, sculpture, architecture and decorative arts of the 14th and 15th centuries in the major artistic centers of Northern Europe and in Italy. The course will compare and contrast the works of painters such as Jan Van Eyck and Masaccio; and sculptors such as Claus Sluter and Donatello, who enriched both the habitations and churches of their secular and religious patrons and the proud and expanding mercantile cities in which they lived. Prerequisite: LACR 102

LAAH 817

Formerly HU 243

Baroque Art

3 credits, 3 hours

The works of the major European artists of the seventeenth century: Bernini. Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the seventeenth century; other artists such as Hobbema, Ruisdael, Zurbaran, and Hals are also studied.

Prerequisite: LACR 102

LAAH 819

Formerly HU 246

19th Century Art

3 credits, 3 hours

Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the nineteenth century will be among the topics discussed.

Prereautistic: LACR 102

LAAH 821

Formerly HU 348

American Art to 1945

3 credits, 3 hours

A survey of American art, architecture, and design, emphasizing the nineteenth and early twentieth centuries. The material covered is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

Prerequisite: LACR 102

LAAH 830

Formerly HU 357

Modern Art

3 credits, 3 hours

At the beginning of the twentieth century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

Prerequisite: LACR 102

LAAH 831

Formerly HU 448A

American Art Since 1945

3 credits, 3 hours

In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with post-modernist development such as performance and decoration by artists. Graduate students may register for this course under GRLA 631.

Prerequisite: LACR 102

LAAH 832

Formerly HU 448B

European Art Since 1945

3 credits, 3 hours

Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last 10 years, their engagement has become a model for younger artists in both Europe and America. The course will look at crafts and book arts as well as fine arts; it will also make use of plays and films.

Prerequisite: LACR 102

LAAH 851

Formerly HU 251

History of Industrial Design

3 credits, 3 hours

A survey of industrial design in the West, paying particular attention to developments in the twentieth century.

Prerequisite: LACR 102

Priority enrollment to Industrial Design majors.

LAAH 853

Formerly HU 253

History of Crafts

3 credits, 3 hours

A survey of the principal movements and tendencies in Western crafts since the middle of the 19th century. Main topics include the arts and crafts movement, art nouveau, the Bauhaus, the interrelationships among fine arts, crafts, and design, and postmodernism.

Prerequisite: LACR 102

Priority enrollment to Crafts majors.

LAAH 854

Formerly HU 254

History of Communication Design

3 credits, 3 hours

A survey of two-dimensional design in the West, with particular attention to developments in the twentieth century.

Prerequisite: LACR 102

Priority enrollment to Graphic Design majors.

LAAH 855

Formerly HU 255

History of Photography

3 credits, 3 hours

Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed. *Prerequisite: LACR 102*

Priority enrollment to Photography majors.

LAAH 861

Formerly HU 342

Arts of China

3 credits, 3 hours

Painting, sculpture, architecture, and decorative arts from the Neolithic period (sixteenth century B.C.E.) to the Ching dynasty (eighteenth century C.E.). Special emphasis is placed upon Shang bronze ware, H'an and T'ang sculpture, and Sung and Ching pottery. The various art styles are related to their historical, religious and social background, with particular emphasis on the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between the two.

Prerequisite: LACR 102

I AAH 862

Formerly HU 347

Arts of Africa

3 credits, 3 hours

Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa are studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, is analyzed.

Prerequisite: LACR 102

LAAH 863

Formerly HU 450

Arts of India

3 credits, 3 hours

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C.E. through the different periods of the Buddhist, Hindu, and Islamic dominance to the Raiput painting of the eighteenth century C.E. The different art styles are related to their historical, religious, and social background. *Prerequisite: LACR 102*

LAAH 864

Formerly HU 451

Art of Islam

3 credits 3 hours

The course covers architecture, architectural decoration, calligraphy, book illustration, textile and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (7th century C.E.-18th century C.E.). It studies the impact of Islamic religion on the character of Islamic art and architecture. It also studies the various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures will be compared so as to understand better the similarities and differences of the two.

Prerequisite: LACR 102

I AAH 865

Formerly HU 453

Arts of Japan

3 credits, 3 hours

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the eighteenth century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamoto-e narrative scrolls through the fifteenth century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the seventeenth century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the seventeenth century are analyzed. A brief history and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

Prereauisite: LACR 102

LAAH 931

Formerly HU 256

History and Aesthetics of 20th Century Performance Art

3 credits, 3 hours

This course traces the evolution of Performance Art including its roots in Futurism, Constructivism, the Bauhaus, Dada, Surrealism, Fluxus movement, parallel movements in Japanese Butoh dance, European Figurentheater, developments of media in performance, autobiographical performance, spectacle. Video slides will be shown to portray the visual impact of the genre.

Prereautisite: LACR 102

LAAH 933

Formerly HU 345

Modern Architecture

3 credits, 3 hours

The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

Prerequisite: LACR 102

LAAH 935

Formerly HU 355

Dada and Surrealism

3 credits, 3 hours

The history of the post-World War I antirational movements Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of art. *Prerequisite: LACR 102*

LAAH 937

Formerly HU 442

Abstract Expressionism

3 credits, 3 hours

Abstract Expressionism was the most important movement in post-WWII American art. This course will survey its origins, accomplishments, and decline. Prerequisite: LACR 102

LAAH 970

Formerly HU 456

Major Artists

3 credits, 3 hours

The course concentrates on a single artist or a group of related artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso. The course has been designed to give students an in-depth knowledge of one artist's life and art or the artists of a single school.

Prerequisite: LACR 102 Repeatable for credit.

LAAH 973

Formerly HU 354

Women Artists

3 credits, 3 hours

A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the 16th century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined. Three written assignments.

Prerequisite: LACR 102

LAAH 974

Formerly HU 452

Topics in Design

3 credits, 3 hours

A seminar in the history of design. Each semester the course is taught, a different aspect of design history is studied. Individual designers under consideration have been Wright, Le Corbusier, and Aalto: other topics have been particular design histories: crafts history, graphic design history; industrial design history; and particular styles of design: The Arts and Crafts movement, Art Nouveau, Bauhaus, de Stijl and Constructivism, Art Deco, and Post-Modernism.

Liberal Arts -Languages & Literature

LALL 801

Formerly HU 130A

French I

3 credits, 3 hours

Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

LALL 802

Formerly HU 130B

French I

3 credits, 3 hours

Students study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

LALL 803

Formerly HU 131A

German I

3 credits, 3 hours

One-year course of basic grammar. The aim of the course is to develop reading, writing and conversing skills of the first-year German student.

LALL 804

Formerly HU 131B

German I

3 credits, 3 hours

One-year course of basic grammar. The aim of the course is to develop reading, writing and conversing skills of the first-year German student.

LALL 805

Formerly HU 132A

Italian I

3 credits, 3 hours

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

LALL 806

Formerly HU 132B

Italian I

3 credits, 3 hours

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

LALL 811

Formerly HU 320A

Western Literary Masterpieces I Ancient to Medieval

3 credits, 3 hours

Works from antiquity through the Middle Ages that form the foundation of Western literature. Focuses on the creation of character, the structure and form of the works and the perspectives and values they reveal. Examines the questions asked by different cultures and how human potential, fate and reality are defined.

Prerequisite: LACR 102

Priority enrollment to Writing for Film and Television majors.

LALL 812

Formerly HU 320B

Western Literary Masterpieces II Renaissance to Neoclassical

3 credits, 3 hours

Works from the Renaissance through the Neoclassical period that form the foundation of Western Literature. Focuses on the creation of character, on structure and form, but also on tone (humor, parody, satire and irony) and the perspectives and the values that the works reveal.

Prerequisite: LACR 102

Priority enrollment to Writing for Film and Television majors.

LALL 815

Formerly HU 317A

Romanticism

3 credits, 3 hours

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Bronte's Wuthering Heights and Mary Shelley's Frankenstein), samplings from the letters and essays. Some of the predominant Romantic themes—the artist as outcast, revolution, man's relation to nature—will be addressed.

Prerequisite: LACR 102

LALL 817

Formerly HU 319

Self and Nature: the Dynamics of Romantic Landscape

3 credits, 3 hours

This course features literature and painting of the Romantic era in England and Germany, with excursions to France and America and into the medium of music. We will observe how landscape description in Romanticism developed a new vocabulary for experience of the self and the self's relation to nature and community.

Prerequisite: LACR 102

LALL 821

Formerly HU 201

Lyric Poetry

3 credits, 3 hours

A survey of lyric poetry, with particular emphasis on a single period or a group of poets, e.g., Walt Whitman, Emily Dickinson, Wallace Stevens, Allen Ginsberg, Sylvia Plath, and the English Romantics.

Prerequisite: LACR 102

LALL 823

Formerly HU 211

Women Writers 3 credits, 3 hours

This course examines literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Bronte, Virginia Woolf, and moves to contemporary writers. One paper, one in-class exam, and one take-home exam are required.

Prerequisite: LACR 102

LALL 825

Formerly HU 216

The Short Story

3 credits, 3 hours

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students will look at developments in contemporary fiction, the antistory, the new wave, the surreal, the minimal, the funny, the mythic.
Prerequisite: LACR 102

LALL 831

Formerly HU 210A

19th Century American Writers

3 credits, 3 hours

This course examines the major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James.

Prerequisite: LACR 102

LALL 832

Formerly HU 210B

20th Century American Writers

3 credits, 3 hours

This course focuses on twentieth-century American writers. It includes works by authors such as Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

1A11 833

Formerly HU 217

African American Literature

3 credits, 3 hours

Literature by African-Americans includes some of the best American writing in our time. Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, to name but a few, have created a distinguished body of work. The course will focus on the larger question of the role of the African-American writer in American society and perhaps will also introduce students to other, less-well-known African-American writers (e.g., Frank Yerby, Chester Himes) who have made significant contributions to "popular" American literature. Prerequisite: LACR 102

LALL 835

Formerly HU 422

American Politics and Culture: 1945-1975

3 credits, 3 hours

The interaction of politics and culture from 1940 to 1975. Course material will include fiction and poetry, history and journalism, and film.

Prerequisite: LACR 102

LALL 841

Formerly HU 212

Introduction to Mythology

3 credits, 3 hours

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from different cultures.

Prerequisite: LACR 102

LALL 842

Formerly HU 318

Literature of the Roman Empire

3 credits, 3 hours

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric, with an emphasis on the interaction between those classical forms and the culture that produced them. Prerequisite: LACR 102

LALL 843

Formerly HU 424

Latin American Literature

3 credits, 3 hours

Latin American literature has had tremendous influence not only upon post-war European and American literature but upon other arts as well. In this course we will study the major exponents of Latin American literature. While the course is not a survey, it will attempt to trace the origins of both style and imagery by looking at the earliest exponents of Latin American literature. It will also attempt to show how Latin Americans began both to define themselves and to understand their landscape through literature. The focus, however, will be on the writers of the so called "boom," who managed to assimilate the tradition and be completely new and original.

Prerequisite: LACR 102

LALL 851

Formerly HU 311

Greek Drama

3 credits, 3 hours

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their integrity as works of art and to develop an appreciation of the extraordinary accomplishment of Greek drama.

Prerequisite: LACR 102

IAII 852

Formerly HU 315.4

Modern Drama

3 credits, 3 hours

A study of the modern theatre from the end of the nineteenth century to the present. Students will read some of the world's most famous playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips are part of the experience of this course. *Prerequisite: LACR 102*

LALL 853

Formerly HU 315B

Contemporary Drama

3 credits, 3 hours

A study of the experimental developments in today's theatre, both on Broadway and off, from *Waiting for Godot* to the present moment. Students will read some of the most famous playwrights of our times: Genet, Beckett, lonesco, Albee, Pinter, and Shepard, as well as some not so well-known. Theater trips are part of the experience of this course.

Prerequisite: LACR 102

IAII 860

Formerly HU 314

Literature & Film

3 credits, 3 hours

This course explores different subjects through the art of literature and film. Among the topics treated have been images of Vietnam, the thriller, and science fiction.

Prerequisite: LACR 102 May be taken twice for credit.

LALL 861

Formerly HU 248.4

Film History

3 credits, 3 hours

A survey of the history of film. Films to be shown will be selected from the following categories: early film forms (Lumiere, Griffith, and De Mille); Dada and Surrealist influences (Leger, Bunuel, Marx Brothers, and Resnais); the impact of Constructivism and the Machine Aesthetic (Eisenstein, Vertov, and Chaplin); German Expressionists' influence on Hollywood (Ford, Welles, Wyler, and Hitchcock); modern European and American films (Bergman, Godard, Kubrick, and Altman); and avant-garde art influences on new American cinema (Deren and Brakhage). Prerequisite: L4CR 102

LALL 862

Formerly HU 248B

Issues in National Cinema

3 credits, 3 hours

The course selects films from modern European and emerging national cultures that demonstrate both their interaction with postmodern politics, theory and culture, and the development of an alternative discourse to Hollywood commercial filmnaking. Films are selected from the following: 1920's Soviet cinema: Italian Neo-Realism; anthropological documentaries: French New Wave: postwar/holocaustal cinema in Europe; other national cinemas (Spain, Hungary, Japan, etc.); colonialist struggles in films from India, Egypt, Argentina, Chile, Brazil, Senegal, Cuba; and new women filmmakers.

LALL 871

Formerly HU 313

Poetry Writing Workshop

3 credits, 3 hours

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, and concentration on the basic principles of craft are all included. Theories involve sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion. Prerequisite: LACR 102

LALL 873

Formerly HU 322

Scriptwriting

3 credits, 3 hours

This workshop course introduces students to the discipline of writing for theater and radio. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the creation of a short work for stage or radio by the end of the semester.

Prerequisite: LACR 102

Priority enrollment to Applied Theater Arts majors.

LALL 875

Formerly HU 325

Fiction Writing

3 credits, 3 hours

This course focuses on writing short fiction. Students will study the elements of creative writing, experiment with several forms, and develop a clear voice. The goal is to produce a portfolio of finished pieces. Prerequisite: LACR 102

LALL 901

Formerly HU 230A

French II

3 credits, 3 hours

Open to students who have completed French I or have had two years or more of high school French, Students read modern French short stories and a novel. La Princesse de Cleves, by the eighteenth-century writer Mme, de la Favette. Prerequisite: LALL 802

LALL 902

Formerly HU 230B

French II

3 credits, 3 hours

Open to students who have completed French I or have had two or more years of high school French, Students read modern French short stories and a novel. La Princesse de Cleves, by the eighteenth-century writer Mme, de la Fayette. Prerequisite: LALL 901

LALL 905

Formerly HII 232A

Italian II

3 credits, 3 hours

Open to students who have completed Italian I or have had two or more years of high school

Prerequisite: LALL 806

LALL 906

Formerly HII 232B

Italian II

3 credits, 3 hours

Open to students who have completed Italian I or have had two or more years of high school

Prereauisite: LALL 905

LALL 911

Formerly HU 420

Major Writers

3 credits, 3 hours

Focuses on the life and work of a single important writer. Among the authors who have received this intense examination have ' been James Joyce, Samuel Beckett, and Emily Dickinson.

Prerequisite: LACR 102

LALL 913

Formerly HU 414B

Nineteenth Century Novel

3 credits, 3 hours

We will study some of the most admired, bestloved books of the world, written in the heyday. of the novel, the 19th century: Crime and Punishment, by Dostoevsky, Madame Bovary by Flanbert, Wuthering Heights, by Bronte, Great Expectations, by Dickens, Portrait of a Lady, by James. This is a course for people who love to read.

Prerequisite: LACR 102

LALL 914

Formerly HU 416A

Contemporary Novel

3 credits, 3 hours

This is a course for people who like to read. We will study 10 (count 'em 10!) novels by some of the most interesting authors of the past two decades including works from North and South America and Eastern and Western Europe. Some will be weird, some beautiful, some sexy, some funny.

Prerequisite: LACR 102

LALL 915

Formerly HU 415A Modern Poetry

3 credits, 3 hours

This course consists of the reading and interpretation of major poets-Eliot, Stevens, Williams, Whitman, Bishop, for example, and some important contemporary poets such as Kinnell, Levertov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Prose by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it form part of the course. Aesthetic theory and the function of poetry as a social force will also be considered. Prerequisite: LACR 102

EALL 916

Formerly HU 415B

Contemporary Poetry

3 credits, 3 hours

Beginning with the Beats, the major schools of contemporary poetic practice such as the deep image, language/action, confessional poetry. new formalism and projectivism are addressed. The effects of feminism, sexual orientation and racial identity on contemporary poetry are also examined.

Prerequisite: LACR 102

LALL 921

Formerly HU 218 Superheroes

3 credits, 3 hours

This course examines the most important heroes of popular culture in the Middle Ages - Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes? Prerequisite: LACR 102

LALL 922

Formerly HU 414A

Big Fat Famous Novel

3 credits, 3 hours

We will read three of the world's best and most important novels: Tolstoy's War and Peace, Melville's Moby Dick, and Joyce's Ulysses. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel will have the equivalent of its own little course, about one month long. Prerequisite: LACR 102

LALL 923

Formerly HU 219

Children's Literature

3 credits, 3 hours

This course investigates the anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the rule of the imagination in child development.

LALL 925

Formerly HU 410

The Uncanny

3 credits, 3 hours

This course is dedicated to an exploration of the phenomenon of the Uncanny as it has been represented in literature, the graphic arts, and film. Material is principally drawn from three eras: the Middle Ages and Renaissance, the nineteenth century, and the twentieth century. Artists range from Holbein and Bosch to Kafka and Hitchcock.

Prerequisite: LACR 102

LALL 927

Formerly IIU 412

Detective Film and Fiction

3 credits, 3 hours

This course will examine the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross MacDonald; among the films are *The Maltese Falcon, The Big Sleep*, and *The Long Goodbye*.

Prerequisite: LACR 102

1AII 930

Formerly HU 411

Shakespeare

3 credits, 3 hours

The dramatic works of the supreme writer of the English Renaissance: Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. Focuses on the plays not only as literary accomplishments but also as theatrical performances existing in three-dimensional space. Concerned with both the parameters of the original Renaissance stage and with modern translations and transformations of the plays.

Prerequisite: LACR 102

Priority enrollment to Writing for Film and Television majors.

LALL 951

Formerly HU 316

American Playwrights

3 credits, 3 hours

A study of the American theater in the past 75 years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays.

Prerequisite: LACR 102

LALL 953

Formerly HU 417

Art of Song Lyric

3 credits, 3 hours

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk balfads. Line-by-line analysis of famous lyric poems from literary history. Popular songs of the past 50 years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry. librettos, or song lyrics or to write original song lyrics of their own.

Prerequisite: LACR 102.

LALL 954

Formerly HU 310

The Stories of Chekhov

3 credits, 3 hours

The readings will include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. Consideration of the literary merits of his stories and exploration of what goes on between the people in them.

Prerequisite: LACR 102

LALL 955

Formerly HU 495

Dante in the Modern World

3 credits, 3 hours

Dante's Divine Comedy has been highly influential on art, music and drama from its own time to the present. The shaping power of the poet's journey, his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artists. The course will consider a number of works reflecting this influence in several media: drama (Beckett, Sartre, Brecht), poetry (Baudelaire), music (Liszt, Puccini, Zandonai), and the visual arts. We will concentrate on the Inferno, but will consider also the Paradiso and Purgatorio.

Prerequisite: LACR 102

LALL 961

Formerly HU 344

Avant Garde Cinema

3 credits, 3 hours

An examination of the arts of experimental film and video. The exploration of mental states, visual metaphors, process, and non-traditional forms and structures are central to the course. In addition, the focus is on the co-existence of avante-garde film and video with their commercial counterparts. Also examines film and video language in relation to other art languages.

Prerequisite: LACR 102

LALL 963

Formerly HU 349

American Film Genres

3 credits, 3 hours

A course, the content of which will vary each time it is offered, that will consider various film genres and styles in American cinema, such as comedy, film noir, the Western, the musical, and the American independent film.

Prerequisite: LACR 102 Repeatable for credit.

LALL 964

Formerly HU 351

Flectronic Video

3 credits, 3 hours

The course traces the history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects as computer art, installation, and sculpture. The survey will explore the variety of styles, genres and forms that constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects will be examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists will be an important consideration. Prerequisite: LACR 102

LALL 965

Formerly HU 413

Literature and Film: From Text to Screen

3 credits, 3 hours

Explores the conceptual and the technical leap between the written text and its transformation to a cinematic text on the screen. The students will examine what happens to plot, characterization, bound and free description when a narrative text is converted to an audio-visual presentation. In certain examples, the transformation of narrative structure will be traced form the novel to the screenplay to the finished film. Students will gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scene, between the novel's omniscient narrator and the film's voice over. Prerequisite: LACR 102

LALL 973

Formerly HU 425

Advanced Fiction Writing Workshop

3 credits, 3 hours

A follow-up to the Fiction Writing Workshop. Students will produce, critique, read and revise short stories in a more inviting intensive environment. Goals are to hone critical skills, develop and refine students' individual voices, and provide a portfolio of finished pieces. Instructor permission required.

Prerequisite: LACR 102

LALL 975

Formerly HU 471

Advanced Scriptwriting

3 credits, 3 hours

A follow-up to Scriptwriting. Students will further develop their writing and revising skills. In addition, the class will analyze selected contemporary plays, and write playwrights' critiques of modern theatrical practices. Students will complete a polished one-act or radio drama.

Prerequisite: LALL 873

Liberal Arts -Period Interpretation

LAPI 811 Art Nouveau and Aestheticism

3 credits, 3 hours

This course will draw together many threads of social, political, cultural, technological, architectural, crafts, and art history to explore the foundations of Art Nonveau and Aestheticism and their manifestations in Europe and the United States.

Prerequisite: LACR 102

LAPI 821

The Apocalyptic Age: 1850 - 1914

3 credits, 3 hours

This course examines the apocalyptic themes in the context of modern intellectual and artistic developments in the West at the turn of the 20th Century. Connections are drawn between religious interpretations of the Apocalypse and the apocalyptic motifs in modern art and literature. *Prereautistic LACR 102*

LAPI 923

Formerly HU 276

The Age of Apartheid

3 credits, 3 hours

By focusing on the apartheid era of South Africa, this interdisciplinary course will explore critical issues of the 20th century, such as racism, economic exploitation, urbanization, and political protest. We will use South African theater, literature, and music to understand the culture that gave birth to them, and read original sources written by leaders such as Ghandi, De Klerk, and Mandela.

Liberal Arts - Philosophy & Religion

IAPR 811

Formerly HU 274

Introduction to Philosophy

3 credits, 3 hours

A course specifically tailored to students with no experience in reading philosophy. Several basic issues in philosophy are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, we read discussions of these issues plus innovative fiction illustrating salient points.

Prerequisite: LACR 102

LAPR 812

Formerly HU 309

Introduction to Chinese Philosophy

3 credits, 3 hours

This course explores three basic elements of Chinese philosophy: Taoism, Confucianism, and Buddhism. We study and analyze such questions as "What is the tao?", "Does Confucianism necessarily mean conformity?", and "How does Buddhist thinking 'fit' with contemporary Western and Westernized society?" Students examine these and other related themes through primary source readings and later commentaries. This course has a particular focus on developing a deep understanding of the meanings and interpretations of these Chinese ways of thinking. Prereauistic: LACR 102

rerequisite. LACK

LAPR 813

Formerly HU 370

Greek Philosophy

3 credits, 3 hours
We examine fragments from pre-Socratic
philosophers, following which we consider
the writings of Plato, including three or four
dialogues and the Republic. Finally, we read
selections from Aristotle's writings on physics,
the soul, and aesthetics

Prerequisite: LACR 102

LAPR 831

Formerly HU 268

Introduction to the Bible

3 credits, 3 hours

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined. *Prereatistic: LACR 102*

LAPR 832

Formerly HU 292

Introduction to World Religion

3 credits, 3 hours

An exploration of world religious traditions originating in Africa, the Americas, China, India, Japan, and the Middle East. Religions are studied in their historical and cultural context, including their development in various times and places, and their beliefs regarding the cosmos, society, the self, and good and evil. *Prerequisite: LACR 102*

LAPR 841

Formerly HU 466

Comparative Religion: Religions of Asia

3 credits, 3 hours

A study of the world's Asian religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The course discusses Hinduism, Buddhism, and Taoism

Prerequisite: LACR 102

LAPR 842

Formerly HU 467

Comparative Religions: Religions In America

3 credits, 3 hours

A historical study of beliefs and practices of various religious groups that have shaped American culture, including Mormons. Jehovah's Witnesses, Christian Scientists, Scientologists and others. We will discuss traditional main-line groups as well as newer movements, and we will pay special attention to ethnic and racial minorities, as well as to women in American religion.

Prerequisite: LACR 102

LAPR 850

Formerly HU 270

Introduction to Aesthetics

3 credits, 3 hours

An introduction to the philosophy of art. After a brief examination of analytic philosophical methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art will be central to the course.

Prerequisite: LACR 102

LAPR 851

Formerly HU 323

Arts Criticism

3 credits, 3 hours

A writing course designed to promote understanding and interpretation of the arts across a multidisciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings. *Prerequisite: L4CR 102*

LAPR 853

Formerly HU 373

Ethics

3 credits, 3 hours

The history of ethics and the fundamental ethical problems that have concerned philosophers for the past 2,500 years. The study will begin with Plato and Aristotle and extend to the contemporary analytic philosophy, phenomenology and existentialism. Problems include the "is/ought" distinction, the ultimate objective of life, religious issues, human rights, justice, and welfare.

Prerequisite: LACR 102

LAPR 855

Formerly HU 395

Style in Art

3 credits, 3 hours

A seminar exploring the question of style in the literary, visual, and performing arts as well as in craft and applied arts (including film, industrial design, and the fashion industry). We will consider theories about organicism and periodicity in style, as they relate to tradition, trends, social and economic conditions, and evolving cultural norms. Themes include: ateliers and authorship, historic "revivals," changing standards of beauty and form; and stylistic phases in the careers of major writers, artists, and composers. The aim of the course is to develop a practical, descriptive vocabulary for the analysis of artistic style.

LAPR 861

Formerly HU 259

Understanding Music

3 credits, 3 hours

What makes a phenomenon musical? What are people doing when they make or listen to music? Can musical understanding be fully grasped through listening? These and similar questions represent an effort to find something that lies at the core of our humanity, and that may be in danger of being lost. We start from the simple assumption that, in order to find something, we must try to grasp what is essential about it. Ranging between the hows and whys of music, the course explores the origins of human music-making, the psychology of aural awareness, the strategies of organized musical expression, and the construction of musical meaning in relation to culture. Prerequisite: LACR 102

LAPR 862

Formerly HU 293

Dance & Expressive Culture

3 credits, 3 hours

Dance is woven into the mythology, theater, music, poetry, and literature of many cultures. The course will consider dance as it has influenced and has been influenced by these forms of creative expression in the Western World. *Prerequisite: LACR 102*

I APR 911

Formerly HU 474

Contemporary Philosophy

3 credits, 3 hours

An examination of some of the problems occupying today's philosophers and the strategies they have devised to address them.

LAPR 912

Formerly HU 492

Vienna and Berlin: 1890-1925

3 credits, 3 hours

At the beginning of the twentieth century, Vienna and Berlin were important centers during one of the richest periods in cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. This is an inter-disciplinary course involving the visual, musical, and literary arts, as well as philosophy. Prereaulistic: LACR 102

LAPR 913

Formerly HU 372

Continental Philosophy and Existentialism

3 credits, 3 hours

Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, the concentration is on the works of Jean-Paul Sartre; readings from both his philosophic works and his literary works.

Prerequisite: LACR 102

LAPR 932

Formerly HU 367

Eastern Religions

3 credits, 3 hours

This course explores the following religions: Hinduism, Buddhism, Confucianism. Taoism, and Shintoism. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. In addition to a text, students will read from the literature of each religion.

Prercauisite: LACR 102

LAPR 950

Formerly HI 478

Aesthetics Seminar

3 credits, 3 hours

Advanced philosophic problems related to works of art and discourse about works of art. We will review the analytic method of philosophic inquiry and discuss the philosophy of Wittgenstein and other 20th century philosophers interested in the philosophy of language. We will examine *Language of Art* by Nelson Goodman.

Prerequisite: LACR 102

LAPR 951

Formerly HU 498

Art, Media and Society

3 credits 3 hours

A seminar exploring the identity crisis of the modern artist in the period since the industrial revolution and the rise of the middle class. Conflicts or collaborations between the fine arts and commercialism, including mass media and new technology, from Romanticism and the arts and crafts movement to Pop Art and the Web. Issues of authorship, production, quality, and permanence. Who determines taste, and why? Does high art have a future? Prerequisite: LACR 102

LAPR 961

Formerly HU 294

Opera and Politics

3 credits, 3 hours

Throughout the history of its civilization, whether at courts or in public theaters, opera has exhibited a magnetic pull on artists and audiences attracted to the exploration of political themes. This course examines operatic instantiations of the conflict between social conformity and personal freedom, the hedonistic abuse of power, the glorification of past achievements in order to deflect attention from present impotence, the retreat from political disillusionment and idealized interior worlds. General commentary on musical, formal, and dramatic elements characteristic of historical periods alternates with closer analysis of specific works.

Prerequisite: LACR 102

LAPR 962

Formerly HU 449

Diaghilev and the Ballet Russe

3 credits, 3 hours

This course will investigate the role of the impresario Serge Diaghilev and his Ballets Russes in shaping the course of music and dance ca. 1909-1929. Special emphasis will be placed on the relationships between various artists, dancers, choreographers, and writers including Michel Fokine, Alexandre Benois, Pablo Picasso, Jean Cocteau, Vaslav Nijinsky, Tamara Karsavina, George Balanchine, Leon Bakst, Leonide Massine, and others. Works to be studied include Igor Stravinsky's Firebird. Petrushka, Rite of Spring, Les Noces, and Chloe: Erik Satie's Parade: Manuel de Falla's The Three-Cornered Hat: Darius Milhaud's Le Train bleu: Francis Poulenc's Les Biches: Serge Prokofiev's Chout The Buffoon; and Constant Lambert's Romeo and Juliet. In addition, excerpts from other Diaghilev ballets will be introduced. The course focuses on activities in Paris.

Prerequisite: LACR 102

LAPR 972

Formerly HU 497

Women and Sex Roles

3 credits, 3 hours

An introduction to the history of women and to theories of gender. An interdisciplinary course combining history, literature, and the visual arts. Slide lectures on images of women in art, myth, and religions, from ancient times to modern. Economic and historical factors affecting how women have lived. Definitions of masculinity and femininity. The nature-nurture debate over hormonal differences.

Prereauistic: LACR 102

Liberal Arts -Science & Math

LASM 801

Formerly HU 282A

Fundamentals of College Mathematics

3 credits, 3 hours

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra and geometry.

Prerequisite: LACR 102

LASM 802

Formerly HU 282B

Calculus 3 credits, 3 hours

An introduction to calculus with the emphasis on the applications of differential and integral calculus to the physical and social sciences.

Prerequisites: LACR 102, LASM 801

LASM 803

Formerly HU 283

Probability

3 credits, 3 hours

This class introduces some of the most fundamental ideas in classical probability. Polling techniques, casino gambling, weather forecasting and lotteries are a few areas in which the principles of probability directly influence our lives. Modern Science depends upon probability to build mathematical descriptions of the real world. This course explores the concepts of probability in an intuitive and accessible way, understandable to beginners. Topics include sample spaces, counting, conditional probability, and the concept of independence, game theory, random variables, and the law of large numbers.

Prerequisite: LACR 102

LASM 810

Formerly HU 285A

Life Sciences

3 credits, 3 hours

Life forms in the context of current adaptations and evolutionary history. Special emphasis is placed on an exploration of evolutionary relationships, ecological specialization, and the dynamic relationships of organisms in an integrated ecosystem.

Prerequisite: LACR 102

LASM 811

Formerly HU 289

Contemporary Issues in Life Sciences

3 credits, 3 hours

Each semester this course explores one area of current research in the life sciences by focusing on three significant issues in the current scientific literature. Students participate in a series of semi-independent inquiry activities. For each research issue, student teams complete a "challenge" that demonstrates their ability to understand, collect, interpret and apply appropriate information in order to propose solutions and to convince classmates of the success of their approaches.

Prerequisite: LACR 102

LASM 830

Formerly HU 285B

Physical Sciences

3 credits, 3 hours

An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

Prerequisite: LACR 102

LASM 831

Formerly HU 481A

Physics

3 credits, 3 hours

An introductory college physics course. The first semester covers kinematics, dynamics, energy structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters will include the frequent references to architecture, design, and the fine arts. A background in algebra is required. Prerequisite: LACR 102

LASM 832

Formerly HU 481B **Physics**

3 credits, 3 hours

A continuation of the study begun in LASM 831. Prerequisite: LASM 831

LASM 913

Formerly HU 381

Urban Wildlife

3 credits, 3 hours

As we humans modify natural habitats and expand our population, we increasingly encounter wild animals in "our" environments. In some cases, we have created "green" spaces that actively attract other species; in other cases we integrate perfectly designed animal habitats into our buildings, monuments, and other urban structures. This course examines the ways in which humans and other animals interact in shared and contiguous environments based on semi-independent field studies carried out by students on selected species. After an introduction to common species and a short period of directed study, teams of students will plan, carry out, and analyze one short-term (4-week) study of one species of their choice which inhabits urban Philadelphia. Prerequisite: LACR 102

LASM 914

Formerly HU 386

Human Genetics

3 credits, 3 hours Explores the fundamentals of genetics through the study of our own species, Homo Sapiens. Introduces the students to the study of inheritance and how molecular, physiological, environmental, and behavioral mechanisms affect the measurable characteristics of humans around the world. Topics include genetic diseases and unusual physical characteristics among others. Using local resources, students engage in problem-solving activities in comparative biology.

Prerequisite: LACR 102

LASM 915

Formerly 11U 388

Perception

3 credits, 3 hours

The structure and function of the senses of vision, audition, olfaction, gustation, touch. temperature, kinesthesis, time, and the brain and nervous system are considered as they relate to perception.

LASM 916

Formerly HII 389

Evolution in Modern Perspective

3 credits, 3 hours

Evolution is the unifying theoretical foundation of all the life sciences. This course explores the mechanisms that produce evolution, and their meaning for our current knowledge in biology, conservation, medicine, agriculture, and related sciences. Students will also consider the effect(s) that society's awareness of evolution has had on social institutions such as law, literature, politics, and education.

Prerequisite: LACR 102

LASM 917

Formerly HU 485

Brain and Behavior

3 credits, 3 hours

This course is an introduction to the organization of the brain and nervous system and to their interactions with other body systems that produce observable behavior. Topics include brain structure and function, neurological changes over the life cycle, and the effects of malfunctions. Students will learn about specific brain structures and how they contribute to or produce specific behavioral characteristics. We will explore the neurochemistry of drug addiction, degenerative diseases, and psycho-active drugs, as well as other current topics of interest. Prerequisite: LACR 102

LASM 918

Formerly HU 288

Introduction to Brain, Mind, and Behavior

3 credits, 3 hours

This course is an introduction to the organization of the brain and nervous system and to their interactions with other bodily systems that produce observable behavior. Topics include brain structure and function, neurological changes over the life cycle, and the effects of malfunctions. Students will learn about specific brain structures and how they contribute to or produce specific behavioral characteristics. We will explore learning, memory, the senses, and sex differences in the brain, as well as other current topics of interest.

Prerequisite: LACR 102

LASM 921

Formerly HU 281

Dynamic Anatomy

3 credits, 3 hours

The structure of the body as it relates to form (size, shape, and proportion) and support (posture, position, and movement). In-depth exploration of the location, orientation and actions of the major muscle groups, joints, and bones, and how they differ by gender through the life cycle.

Prerequisite: LACR 102

Priority enrollment to majors in the School of Dance.

LASM 931

Formerly HU 385

Concepts of Modern Physics

3 credits, 3 hours

This course will survey important concepts in 20th century physics, including chaos theory, cosmology, quantum mechanics, and relativity. Without mathematics, we will examine the tumultuous changes that have taken place in the scientific view of space, time, and physical reality.

Prerequisite: LACR 102

LASM 932

Formerly HU 286

Pseudoscience in Contemporary

Society

3 credits, 3 hours

The methods of and issues of contemporary science. Explores how scientific information is used in society through an examination of scientific, near-scientific and psuedoscientific claims, including strange creatures like Bigfoot and the Loch Ness monster, miracle cures for diseases and paranormal phenoména. The question of how funding might affect scientific research is also examined.

Prerequisite: LACR 102

LASM 951

Formerly HU 396

Technology, Culture and Society

3 credits, 3 hours

This course explores the complex relationship between technology, cultural paradigms, and popular consciousness. We study and analyze such questions as "What is technology?", "Does technology necessarily imply progress?", and "How does technology define reality?" Students examine these and other related themes through readings and other media.

Prerequisite: LACR 102

Liberal Arts - Social Sciences

LASS 810

Formerly HU 264

Modern American History

3 credits, 3 hours

A study of contemporary developments, values, and issues as a product of 20th century phenomena. The course seeks to understand the dramatic changes that have occurred in American society over the last 50 years.

Prerequisites: LACR 102 or WRIT 111

Priority enrollment to Writing for Film and Television

LASS 811

Formerly HU 262

History of China

3 credits, 3 hours

The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and the Western powers. Intellectual and cultural developments will take precedence over political and economic history.

*Prerearistic: LACR 102**

LASS 812

Formerly HU 262B

History of Japan

3 credits, 3 hours

The history of Japan; the time span is from the earliest days to the present, but special emphasis is placed on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

Prerequisite: LACR 102

LASS 813

Formerly HU 266A

History of Classical World

3 credits, 3 hours

The history of ancient civilizations in the Near East and Europe. Egyptian, Greek and Roman history, religion, philosophy and culture. Readings from selected ancient texts and slides of art works illuminate the culture of these civilizations and provide links with the present world.

1ASS 814

Formerly HU 266B

History of Medieval Europe

3 credits, 3 hours

The history of medieval Europe from the Germanic settlements to the establishment of Christianity and the feudal social expansion of the late Middle Ages are important topics for the course. A wide range of readings and the use of examples of medieval art promote a broad interpretation of this period.

Prerequisite: LACR 102

LASS 815 & 816

Formerly HU 365A/B

History and Culture of Latin America

3 credits, 3 hours

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

Prerequisite: LACR 102

LASS 817

Formerly HU 263

The Culture of the Italian Renaissance

3 credits, 3 hours

A comprehensive study of the political and social conditions in Italy from the end of the 14th until the middle of the 16th centuries that led to the artistic and philosophical flowering known as the Renaissance. Not only will the contributions of the the larger states of Milan, Venice, and Florence be explored, but also the princely courts of Mantua, Ferrara, and Urbino. Reading Machiavelli's *The Prince* and portions of Castiglione's *The Courtier* is an essential part of the course.

Prerequisite: LACR 102

LASS 820

Formerly HU 162

Individual & Society

3 credits, 3 hours

Examines the concepts of "individual" and "society" and how they are related under modern social conditions. It treats society and social institutions as fundamental realities and considers the ways in which social forces affect individual personality and identity. It provides an introduction to the perspective of sociology as distinct from that of psychology. Topics include socialization. social solidarity, morality, authority, deviance, individualism, and freedom.

Prerequisite: LACR 102

Priority enrollment to Art Education majors and concentrations.

LASS 821

Formerly HU 3624

American Civilization I

3 credits, 3 hours

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War

Prerequisite: LACR 102

LASS 822

Formerly HU362B

American Civilization II

3 credits, 3 hours

This course studies the American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society are stressed. *Prerequisite: LACR 102*

LASS 823

Formerly HU 363

Modern Culture

3 credits, 3 hours

An exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture, advertising and the cultural critique of capitalism, modernism and the avant-garde in the arts, the intellectual's role in society, and the relationship between culture and politics. As this is a course in sociology, the connection between culture and society are emphasized in every instance.

Prerequisite: LACR 102

LASS 831

Formerly HU 272

Money Matters

3 credits, 3 hours

Explores issues in economics and business by working out from the roles and interests of individual agents and groups. We will look at economic dynamics in artistic and cultural work in the present, and at different historical moments, to explore further the nature of these relationships and their meanings. Students are exposed to economic and business discourse, provided with a broad and intensive understanding of economic and business language and logic, given experience in the application of these concepts to the issues in their field of interest, and provide a foundation for thinking through the economic and ethical dimensions of their work.

Prerequisite: LACR 102

Priority enrollment to Communication majors.

LASS 850

Formerly HU 267

Introduction to Cultural Anthropology 3 credits, 3 hours

The nature and variation in human cultures and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers a number of special topics such as language and society; cultural identity and the arts; gender; marriage and family; and social ranking power relations. The impact of globalization, tourism and cultural change are also considered.

Prerequisite: LACR 102

LASS 851

Formerly HU 260A

Human Origins and Primates

3 credits, 3 hours

An anthropological perspective on evolution, biology, ecology, and behavior of nonhuman primates from prosimians to great apes. Students are introduced to the principles of evolution and adaptive trends. The course focuses on the successful terrestrial species of Old World monkeys and on the apes - the gibbon, orangutan, gorilla, and chipanzee. Comparisons are made among nonhuman primates and our own species regarding diet, locomotion, tool use and manufacture, modes of communication, social behavior and social systems, motherhood and child care, aggression, "cultural" behavior and recent trends in nonhuman primate behavior studies. Films are an important part of the course.

LASS 852

Formerly HU 260B

Human Evolution

3 credits, 3 hours

An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolothic populations. Prerequisite: LACR 102

LASS 853

Formerly HU 261

Observing Humans

3 credits, 3 hours

Presents several different social science frameworks and seeks to uncover what can be learned about human behavior by people watching. Students will choose places for brief weekly observation and use their own art skills to document what they see.

Prerequisite: LACR 102

LASS 861

Formerly HU 265

Introduction to Folklore

3 credits, 3 hours

Introduces folklore genres and the history of folklore study. Sacred objects, fairy tales, songs, parodies, and legends will be analyzed and presented in class.

Prerequisite: LACR 102

LASS 871

Formerly HU 181A

Child & Adolescent Psychology

3 credits, 3 hours

This course is developmentally oriented and focuses on Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

Prerequisite: LACR 102

Priority enrollment to Art Education, Art Therapy concentration

LASS 872

Formerly HU 181B

Adult Psychology

3 credits, 3 hours

This course is developmentally oriented and focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

Prerequisite: LACR 102

Priority enrollment to Art Therapy concentration.

LASS 873

Formerly HU 374

Personality & Creativity

3 credits, 3 hours

Through readings of works of major theorists on the nature of personality and on creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his or her own decision.

Prerequisite: LACR 102

LASS 874

Formerly HU 378

Psychology of Touch

3 credits, 3 hours

Touch, the oldest of all senses, is the foundation of our existence. As Bertrand Russell put it, "Not only our geometry and our physics, but our whole conception of what exists outside us, is based upon the sense of touch." If they are not touched during the early stages of development, small animals (and humans) experience a number of physical and behavioral problems. Lack of tactile stimulation directly affects development of certain brain regions with the consequences ranging from distorted body image to inadequate social behavior and death. In this course the students will learn about the role the sense of touch plays in early physical development and in the development of perceptual and cognitive skills. The last part of the course will be devoted to the aesthetic dimension of touch and the significance of early tactile stimulation for the visual and performing arts.

Prerequisite: LACR 102

LASS 875

Formerly HU 382

Social Psychology

3 credits, 3 hours

A survey of major social problems today and an analysis of society's resistance to implementing the necessary painful solutions. Students will study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the other areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventative programs. Prerequisite: LASS 871 or LASS 872

LASS 876

Formerly HU 480

Psychology of Creativity

3 credits, 3 hours

The course examines the problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist.

Prerequisite: LASS 871

LASS 911

Formerly HU 360A

Renaissance and Reformation: 1400-1648

3 credits, 3 hours

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments.

Prerequisite: LACR 102

LASS 912

Formerly HU 360B

Age of Science & Enlightenment: 1648 - 1815

3 credits, 3 hours The dramatic intellectual revolution of the age of science and the applications of the revolution to every province of the human experience. The Enlightenment and the French Revolution,

which are part of the transformation of Europe,

are studied from the perspective of their conse-

quences for the modern world. Prerequisite: LACR 102

LASS 914

Formerly HU 464

Holocaust

3 credits, 3 hours

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, probably for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

Prerequisite: LACR 102

LASS 922

Formerly HU 359

Politics and the Media

3 credits, 3 hours

This course analyzes how political and social forces interact with the American community and how that interaction affects government structure and policy. Factors such as population profiles, "suburbanites," elite groups, public opinion, party organization, elections, and reform movements are studied.

Prerequisite: LACR 102

LASS 923

Formerly HU 364

Sociology of Art

3 credits, 3 hours

An examination of the relationships that exist between art and society. The course will focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social content.

Prerequisite: LACR 102

LASS 924

Formerly HU 368

Sociology of Politics

3 credits, 3 hours

This course will study the interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections and reform movements will be considered.

Prerequisite: LACR 102

LASS 925

Formerly HU 390

Mass Media and the Arts

3 credits, 3 hours

The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media will be defined and the shared techniques by which these forms seek to communicate will be analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

Prerequisite: LACR 102

LASS 931

Formerly HU 366

The City

3 credits, 3 hours

A study of the city in history, the forces that shaped its development, and the impact the city has had on history. The American city from the 17th century to the present will be used as the model for this study.

Prerequisite: LACR 102

LASS 932

Formerly HU 371

The American Suburbs

3 credits, 3 hours

The modern suburb has had a tremendous impact upon the history, culture, politics, and art of American society. In this course we investigate the historical development of the American suburb as well as its modern form. Looking at the suburb as a cultural phenomenon, we will explore both the stereotype of the suburbs as well as its more complex reality. We will also examine works of fiction, photography, painting, film-making, architecture, and design that have emerged out of this strange and familiar landscape.

Prereauisite: LACR 102

LASS 933

Formerly HU 462

American Social Values

3 credits, 3 hours

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

Prerequisite: LACR 102

LASS 951

Formerly HU 361

Islam: Religion & Culture

3 credits, 3 hours

This course will examine Islamic culture as it is refracted in various religious and literary texts by Muslims from Arabia, Iran (Persia), India as well as North America. The course will begin with discussion of the centrality of prophecy and scripture in Islam, followed by a perusal of Islamic theology and mysticism, and end with a sampling of primarily literary prose and poetry pieces that provide insights into the multifarious facets of Islamic civilization.

Prerequisite: LACR 102

LASS 952

Formerly HU 393

Afro-American Culture

3 credits, 3 hours

A survey of some of the most important Afro-American contributions to American culture, with special attention to the 20th century and to the arts. Among those whose work will be discussed are W. E. B. DuBois, Duke Ellington, Langston Hughes and Paul Robeson. Prerequisite: LACR 102 **LASS 953**

Formerly HU 463

Middle Eastern Art and Culture

3 credits, 3 hours

An introduction to the art and culture of the Middle East through the perspective of anthropology and art history. This course examines design, symbol, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which will include: the role of the artist and craftsman in the Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, diffusion of design and materials.

Prerequisite: LACR 102

LASS 955

Formerly HU 369

Cultural Ecology

3 credits, 3 hours

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy and other resources will be considered.

LASS 972

Formerly HU 383

Prerequisite: LACR 102

Personality & Adjustment

3 credits, 3 hours

The study of personality, the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

Prerequisite: LACR 102

LASS 973

Formerly HU 384

Abnormal Psychology

3 credits, 3 hours

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders.

Prerequisite: LASS 871 or LASS 872 Priority enrollment to Art Therapy concentration.

LASS 974

Formerly HU 483

Theories of Personality

3 credits, 3 hours

Introduces the study of personality and how patterns of behavior, interaction, perception and response are understood by a broad variety of theorists. Questions of nature vs. nurture, whether the past impacts the present, and what defines mental health are discussed. Psychodynamic, cognitive, humanistic, and behavioral approaches are compared and contrasted.

Prerequisites: LASS 871 or LASS 872; and one additional course from: LASS 871, LASS 872, LASS 873 LASS 874, LASS 875, LASS 972 or LASS 973 Priority enrollment to Art Therapy concentration.

LASS 975

Formerly HU 484

Educational Psychology

3 credits, 3 hours

An introduction to educational psychology for potential educators. The basic principles of learning theory and education are presented and critically examined. Using a psychosocial orientation, the developmental stages of the human life cycle are explored, as well as the needs of a variety of special populations, e.g. those with learning disabilities or physical disabilities. Considerable attention is given to increasing awareness and understanding of communication, group dynamics, and organizational behavior.

Prerequisite: LASS 871 or LASS 872

Media Arts - Core

MACR 304

Formerly PF 331

Image and Performance

3 credits, 6 hours

For artists and performers of all disciplines. An intensive cross-disciplinary workshop in which the students create their own short performance works using fusions of video, animation, dance, motion, and sound to explore the interactions between visual media and the performing arts. May be taken three times for credit.

MACR 304X

Formerly PF 331X

Image and Performance

1.5 credits, 3 hours

Meets with MACR 304. For artists and performers of all disciplines. An intensive cross-disciplinary workshop in which the students create their own short performance works using fusions of video, animation, dance, motion, and sound to explore the interactions between visual media and the performing arts. Prerequisites: DACR 153, THMD 161, MUPF 864, MUPF 872 or MUPF 874

Open to majors in the College of Performing Arts only.

May be taken three times for credit.

MACR 443

Formerly PF 424

Time: A Multidisciplinary Seminar

3 credits, 6 hours

The concept of Time considered from a multidisciplinary perspective, drawing on readings in philosophy, literature, psychology, sociology, and film theory. Relevant works in film and video are screened. Students are responsible for a final term paper that interrelates two or more of the readings with one of the screened works. Prerequisite: MAFL 302 or MAAN 302 Open to Media Arts majors only.

MACR 499

Formerly PF 499

Internship

Internship 3 credits, 6 hours

Internship program in which the student, working closely with the Media Arts
Department internship advisor, is placed in one of several professional situations. Placements include assisting in professional studios, practice in biomedical photography laboratories, and working for commercial and non-profit galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and free-lance artists: students of film may assist in location shooting, set production, editing, casting, scripting, and a myriad of other practical tasks.

Prerequisite: MAFL 202, MAPH 202 or MAAN 202
Open to Media Arts majors only.
May be taken twice for credit.

Media Arts -

MAAN 101

Formerly PF 127

Freshman Animation

1.5 credits, 3 hours

An introduction to the basics of animation, with an emphasis on the development of storytelling capabilities. Inventive studio projects explore production techniques used both in experimental and character animation. In addition, an historical overview is provided through film screenings and group discussion.

Priority enrollment to Foundation majors.

MAAN 201

Formerly PF 2124

Introduction to Animation I

3 credits, 6 hours

Through a series of drawn exercises concentrating on timing and movement, the student acquires a basic understanding of animation. Sound is introduced for the final project, which consists of a short animated film shot on 16mm film using the Oxberry camera.

Prerequisite: FNDP 111, FNDP 121 or MMDI 101 Priority enrollment to Media Arts majors and Animation minors.

MAAN 202

Formerly PF 212B

Introduction to Animation II

3 credits, 6 hours

Students are introduced to under-the-camera animation using varied mediums such as puppets, cut-outs, and painting-on-glass. A final project is created using one or more of the techniques explored during the semester.

Prerequisite: MAAN 201 or MAFL 201

Priority enrollment to Media Arts majors and

Animation minors. MAAN 211

Formerly PF 219

Character Layout and Design

3 credits, 6 hours

Designing characters, backgrounds, pans, and creative camera moves for the animated scene. Design styles and techniques are explored for their potential in developing a wide range of character types, traits, moods, personalities, and attitudes. Students learn to lay out scenes around character action, work with camera fields, deal with issues of composition and perspective, and to create moods through layout. A final project requires the development of an 'Animator's Bible,' a production workbook, for the student's personal film portfolio.

Prerequisite: MAAN 201

Priority enrollment to Animation majors.

MAAN 231

Formerly PF 716

Introduction to Computer Animation

3 credits, 6 hours

This introductory course develops the student's understanding of digital movement and imaging through animation exercises using a variety of 2D software programs on the PC platform. No previous computer experience is required.

Priority enrollment to Animation majors.

MAAN 232

Formerly PF 316

2D Computer Animation

3 credits, 6 hours

Using both raster- and vector-based programs, students will explore how to build 2D animation sequences in the computer and how to translate hand-drawn animation into digitally composited animated pieces. Traditional animation principles will be expanded upon and reinforced using 2D computer graphics and editing programs. Digital imagery and sound will be integrated in class assignments designed to explore a wide variety of 2D styles.

Prerquisit: M44X231

Priority enrollment to Animation majors.

MAAN 301

Formerly PF 312A

Junior Animation Workshop !

3 credits, 6 hours

This course focuses on the creation of a personal, one-minute animated piece, starting from initial conception and ending with final output to digital or film media. Stages in the production cycle include storyboarding, animatics, animation, inking and painting, sound image editing, and final output.

Prerequisite: MAA V 202

Open to Animation majors and minors; and Film/ Animation majors only:

MAAN 302

Formerly PF 312B

Junior Animation Workshop II

3 credits, 6 hours

Continuation of Junior Animation Workshop

I. This courses is devoted to the creation of a
short piece directed toward a client, actual or
hypothetical, the creation of a portfolio in traditional, website or DVD form, and a series of
exercises aimed at refining previous knowledge
of animation movement principles.

Prerequisite: MAAN 301

Open to Animation majors and minors; and Film! Animation majors only.

MAAN 314

Formerly PF 325

Sound Design and Technology

3 credits, 6 hours

A hands-on exploration of various technical materials and procedures that complement the animator's production skills, including video editing, analog and digital sound mixing and processing, film editing and soundtrack preparation, Oxberry Animation Stand use, and computer image compositioning techniques. Prerequisite: MAAN 202

Open to Animation majors and minors; and Film/ Animation majors only.

MAAN 320

Formerly PF 328

Selected Topics in Animation

3 credits, 6 hours

An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics have included clay and puppet animation, character layout and design, and experimental techniques.

Prerequisite: MAAN 202

Open to Animation majors and minors; and Film/ Animation majors only.

May be taken four times for credit.

MAAN 321

Formerly PF 330

Clay and Puppet Animation

3 credits, 6 hours

The technique of animating handmade threedimensional characters. Topics include puppet construction (clay and mixed media), set design and construction, and lighting. The history of puppet animation is also studied through film screenings and lectures, with a special emphasis on European filmmakers and nonverbal storytelling.

Prerequisite: MAAN 201

Open to Animation majors and minors; and Film!

Animation majors only.

May be taken four times for credit.

MAAN 323

Formerly PF 332

Video and Animation Technology

3 credits, 6 hours

This course will introduce students to principles of animation and the variety of means of recording and manipulating live action media and the conceptual possibilities available through these means. We will be examining the technical and aesthetic principles of offline digital video post-production, sound processing and mixing, and non-linear digital editing. Principles of animation movement (squash and stretch, cycles, metamorphosis, etc.) will be explored through 2D computer animation. Prerequisite: Completion of Foundation or MMDI

Not open to Animation or Film/Animation majors.

MAAN 331

Formerly PF 326

3D Computer Animation

3 credits, 6 hours

Using industry-standard 3D computer software, students learn basic modeling, texturing, lighting, movement, and rendering techniques. This course will prepare students for further 3D computer coursework and allow them to utilize 3D software in the development and creation of their junior and senior thesis work.

Prerequisite: MAAN 231

Open to Animation majors and minors; and Film! Animation majors only.

MAAN 332

Formerly PF 337

Advanced 3D Modeling and Texturing

3 credits, 6 hours

This course is designed to further develop 3D computer animation modeling, texturing, lighting, and rendering skills. Using industry standard software, students will explore and develop 3D skills both photo-realistic and stylized graphic approaches to image creation and manipulation.

Prerequisite: MAAN 331

MAAN 333

Formerly PF 338

Advanced 3D Character Animation

3 credits, 6 hours

This course is designed to deeply increase student's 3D computer character animation knowledge. Using industry-standard software, students will build character models and skeletons, attach the models to the skeletons, and move the resulting 3D computer characters through a series of exercises as they explore and refine 3D character animation skills.

Prerequisite: MAAN 331

MAAN 341

Formerly PF 327

Moving Art: Animation Theory and Production

3 credits 6 hours'

The aesthetics of animation and how the design and structural elements of frame-by-frame filmmaking have evolved over time. Analytical, theoretical, production, and historical approaches will be brought to bear in the study of animation principles and their development

Prerequisite: MAAN 202

Open to Animation majors and minors; and Film/ Animation majors only.

MAAN 412A Senior Animation Workshop

3 credits, 6 hours

Directed independent production of a short film project in an idiom of the student's choosing; additional production of a VHS video portfolio composed of several short animated sequences that students will be able to use when applying for work as either freelance animators or for employment with an animation company. Prerequisite: MAAN 302

Open to Animation majors and minors; and Film/ Animation majors only:

Media Arts - Film

MAFL 101

Formerly PF 128

Freshman Film

1.5 credits, 3 hours

A short survey of film and video production, with an emphasis on the discussion of the artistic possibilities inherent in this medium. Topics will cover elements of narrative, the poetics of film, (early historical experiments, dream form, and visionary film), the documentary idiom (propaganda, social analysis, and political activism), video as an art form (technology, fine art video, and performance art), and kinetic design in the commercial sector (text and moving image design, and kinetic structure in television commercials). Students will write two short papers and prepare a treatment for a work in film or video. Studio assignments concentrate on storyboard development and group shooting projects. Priority enrollment to Foundation majors.

MAFL 201

Formerly PF 210A

Introduction to Film I

3 credits, 6 hours

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. We will also survey the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of the medium.

Priority enrollment to Media Arts majors, Film/ Digital Video minors.

Not recommended for Foundation students.

MAFL 202

Formerly PF 210B

Introduction to Film/Digital Video

3 credits, 6 hours

This course offers an introduction to the basic practices of digital video editing and further creative exploration of the art of moving images. Students perform timing, staging, and blocking exercises to develop a feel for direction, experiment with more advanced film strategies, learn to edit digital video, and investigate relationships between sound and image. A final project integrates these explorations creatively.

Prerequisite: MAFL 201

Priority enrollment to Media Arts majors, Film/

Digital Video minors.

MAFL 211

Formerly PF 718

Creative Sound

3 credits, 6 hours

Exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration. signal processing and sound manipulation, and production formats. Through audio production projects, students gain insights into new ways of using sound, both on its own and with other

Priority enrollment to Media Arts majors and Digital Fine Arts minors.

MAFL 301 & 302

Formerly PF 310A/B

Junior Cinema Production | & ||

3 credits, 6 hours

Film production class emphasizing independent filmmaking techniques and concepts. Students explore cinematic ideas through structured and personal filmmaking assignments that emphasize keen visual thinking, story development, and an understanding of film form and film language. Students are taught professional lighting, 16mm sync sound camera technologies, editing and soundtrack strategies, and laboratory procedures. Students also view and analyze significant films.

Prerequisite: MAFL 202

Open to Film/Digital Video majors and minors; and Film/Animation majors.

MAFL 311

Formerly PF 320

Sync-Sound for Narrative Film

3 credits, 6 hours

Students in this course will explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a five-minute sync sound film that incorporates the concept of 'sound design.'

Prerequisite: MAFL 202

Open to Film/Digital Video and Film/Animation majors; and Narrative Video minors.

MAFL 320

Formerly PF 324

Film Forum: Selected Topics

3 credits, 6 hours

Concentrated study of a particular area of film, video, or animation. Courses deal with specific issues and have included: film theory; seminars in sound; media, theater, and performance; history of video art; and history of animation.

Prerequisite: MAFL 202 or MAAN 202

Open to Film/Digital Video majors and minors; and Film/Animation majors.

MAFL 331

Formerly PF 322

Repeatable for credit.

Experiments in Advanced Digital Video

3 credits, 6 hours

An intermediate-level course in digital audio and video production. In the context of screenings and readings drawn from the history of experimental media, students will learn to use various digital and optical strategies to approach a variety of thematic issues. This course is a venue for the production of short, aesthetically energized works for a variety of screening environments, and encourages collaboration with Dance and Music majors.

Prerequisite: MAFL 202

Open to Film/Digital Video majors and minors; and Film/Animation majors.

MAFL 401 & 402

Formerly PF 410A/B

Senior Cinema Production I & II

3 credits 6 hours

Each student produces an independent thesis

Prerequisite: CMMC 311 or MAFL 302 Open to Film/Digital Video and Film/Animation majors; and Narrative Video minors.

MAFL 460

Formerly PF 423

Professional Practices In Film/Digital Video

3 credits, 3 hours

A series of mini seminars in various aspects of professional film and video production. Topics to be addressed include: studio operations, advanced sound recording, sound mixing, and gaffer and grip responsibilities. Independent producers will be brought in to conduct workshops on topics of interest. This course supplements, but does not replace, Media Arts required courses.

Prerequisite: MAFL 301

Open to Film/Digital Video majors and minors; and Film/Animation majors.

Media Arts - Photography

MAPH 101

Formerly PF 125

Freshman Photography

1.5 credits, 3 hours

An introduction to fundamental techniques used in black-and-white photography, including camera operation, developing and printing. Lectures and presentations on the technical aspects of photography as well as the creative and conceptual aspects related to the field. Demonstrations on the production of photograms and pinhole images, the use of the copy stand and slide film, mural printing and a brief description of different camera formats. Priority enrollment to Foundation majors.

MAPH 201

Formerly PF 211A

Introduction to Photography I

3 credits, 6 hours

Introduction to basic concepts, processes, and techniques of black-and-white photography, including camera operation, exposure, dark-room procedures, lighting, and their controlled applications of these techniques. Emphasis is upon the normative standard of photographic rendering. Prerequisite for all upper-level photography courses.

Priority enrollment to Media Arts majors; Photo and Studio Photo minors.

Not recommended for Foundation students.

MAPH 202

Formerly PF 211B

Introduction to Photography II

3 credits, 6 hours

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. Strong emphasis on manipulation of materials, including traditional photographic methods as well as an introduction to computer-manipulation.

Prerequisite: MAPH 281, MAPH 201 or MAPH 221 Priority enrollment to Media Arts majors; Photo and Studio Photo minors.

Not recommended for Foundation students.

MAPH 211

Formerly PF 217

Color Concepts

3 credits, 6 hours

Introduction to methods of color shooting and printing, leading to an exploration of the technical and creative possibilities of color in photography. Processes covered include negative and transparency films, filtration, chemical printing, and digital color controls with Photoshop.

Priority enrollment to Animation majors; Photo and Studio Photo minors. Not open to Foundation majors.

MAPH 221

Formerly PF 220

Introduction to Documentary Photography

3 credits, 6 hours

Introduces students to documentary photography as it exists in the digital age. Topics covered include the history of documentary photography. 35mm camera operation, digital camera operation, and the ethical, legal, and strategic issues of contemporary journalism. Students create documentary photographic projects utilizing both traditional and digital photographic techniques.

Prerequisite: FNDP 122 or MMDI 101
Priority enrollment to Communication majors. Not open to Photography majors. Not open to Foundation majors.

MAPH 281

Formerly PF 203

Portfolio Documentation

1.5 credits, 3 hours

The use of photography to create a portfolio of artwork, exhibitions, and installations is necessary for artists in all visual media. Students will learn how to photograph two- and three-dimensional artwork in a studio setting and on location. Instruction addresses a wide range of issues including: artificial and natural lighting, film-based and digital camera operation, image processing techniques, and output options. By participating in lectures, demonstrations, field trips and shooting assignments, students acquire the skills necessary to create a coherent visual portfolio of their work.

Prerequisite: FNDP 112 or FNDP 122 Not open to Photography majors. Not recommended for Foundation students.

MAPH 282

Formerly PF 209

Photography for Illustrators

3 credits, 6 hours

This course introduces Illustration Majors to the fundamental techniques used in black and white photography, including camera operation, developing, and printing, as well as photographic digital imaging. Emphasis is placed on film selection and lighting for both the studio and environmental shooting. The fundamentals of Photoshop are employed for digital image manipulation. Lectures and projects are designed to provide the tools necessary for illustrators who wish to use photography in their work.

Not open to Photography majors. Priority enrollment to Illustration majors.

Not recommended for Foundation students.

MAPH 301 & 302

Formerly PF 311A/B

Junior Photography Workshop

3 credits, 6 hours

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisite: MAPH 202

Open to Photo majors; Photo and Studio Photo minors only.

MAPH 303

Formerly PF 313A

Basic Photography Studio I

3 credits, 6 hours

Familiarizes the student with the tools, techniques, and language of studio photography. Entails extensive use of the 4"x 5" view camera. Deals exclusively with black-and-white materials, sheet film exposure, hand processing, and printing large-format negatives.

Prerequisite: MAPH 202 or GDES 331 Open to Photo majors; Photo and Studio Photo minors only.

MAPH 304

Formerly PF 313B

Basic Photography Studio II

3 credits, 6 hours

Continuation of MAPH 303. This course furthers the students' familiarization with the tools, techniques, and language of studio photography and entails extensive use of the 4"x 5" view camera. This semester covers the introduction of color transparency films and strobe lighting.

Prerequisite: MAPH 303

Open to Photo majors; Photo and Studio Photo minors only.

MAPH 311

Formerly PF 315

Digital Photography Workshop

3 credits, 6 hours

Concentrates on the production of creative digital photography; students are encouraged to experiment with new tools and techniques. Film and print scanners, CD-ROM discs, and digital cameras are used to produce images that are critiqued on the basis of both technical proficiency and aesthetic accomplishment. Portfolios are printed on digital output machines, silver-based photo materials, and four-color offset. Frequent readings, lectures, and site visits expand the ongoing studio experience

Prereauisite: MAPH 202

Open to Photo majors: Photo and Studio Photo minors only

MAPH 312

Formerly PF 333

Advanced Digital Photo Workshop

3 credits, 3 hours

The study of advanced photo imaging techniques. Through a series of problem-solving assignments, students are expected to develop strong digital shooting, scanning, color management, and printing skills as well as competency in advanced Photoshop techniques. A final portfolio of a series of creative images is a course requirement.

Prerequisite: MAPH 311

Priority enrollment to Media Arts majors; Photo and Studio Photo minors.

MAPH 320

Formerly PF 323

Selected Topics in Photography

3 credits, 6 hours

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Topics include: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.

Prerequisite: MAPH 201

Open to Photo majors; Photo and Studio Photo minors only.

May be taken four times for credit.

MAPH 321

Formerly PF 334

Surface Altered Photographs

3 credits, 6 hours

A concentration on the fundamental ideas and techniques for altering the surface of photographic prints, the emphasis is on one-ofa-kind prints, mixed media, and nontraditional materials. Techniques and materials covered include: traditional hand-coloring (oil paint, watercolor, acrylic, pastel, pencil, liquid dyes), toning and bleaching, graphic arts film, Polaroid transfer, photocopier transfer lifts, liquid emulsion, tin-types, and the preparation and painting of digital prints, Assignments, a research paper, slide lectures, and critiques center on creative possibilities, technical proficiency, and the development of increasingly more personalized visual and photographic statements.

Prerequisite: MAPH 201

Priority enrollment to Media Arts majors.

MAPH 322

Formerly PF 335

Photoiournalism

3 credits, 6 hours

This course covers basic photojournalism with a focus on the picture story. Choice of subject will depend on the students' individual style of photography and their point of view. The class is built on an intensive shooting schedule emphasizing photographic composition, regular feedback, and the use of appropriate equipment. The class will cover selecting story ideas, picture editing, writing captions and preparing text-blocks to accompany photographs, and business aspects of the field such as how and where to sell or publish work.

Prerequisite: MAPH 201

Priority enrollment to Media Arts majors.

MAPH 323

Formerly PF 336

Fashion and Editorial Portrait

Photography 3 credits, 6 hours

This course explores the real world of fashion and editorial photography. Students will learn to present both themselves and their work professionally. They will visit professional studios and will, on occasion, collaborate with art directors. They will learn to interpret and execute assignments dealing with deadlines and other restrictions posed by commissions. Photographers, art directors, and studio assistants are invited into the class. Emphasis will be placed on expanding and maintaining personal vision in a commercially oriented

Prerequisite: MAPH 301 or MAPH 303 Open to Photo majors; Photo and Studio Photo minors only.

MAPH 401 & 402

Formerly PF 411A/R

Senior Photography Workshop

3 credits, 6 hours

Continuation of Junior Photography Workshop. Students work on long-term individual projects or solve short-term problems to develop technical, aesthetic, and conceptual mastery of the medinm

Prerequisite: MAPH 302

Open to Photo majors: Photo and Studio Photo minors only.

MAPH 441

Formerly PF 415A

Critical Issues in Photography

3 credits, 6 hours

Concentrated study of the concepts of photographic criticism. Extensive reading, writing, and discussion of contemporary photographic literature, exhibitions, and trends is required. The course is an in-depth examination of the photographic medium from an historical and critical viewpoint. The course requires field trips to galleries and museums, and attendance at visiting lecture events to place current trends in photography in a critical context. Prerequisite: MAPH 301

Open to Media Arts majors only.

MAPH 442

Formerly PF 415B

Senior Photography Seminar II

3 credits, 6 hours

Analysis and study of contemporary photographic practices and trends. Extensive reading, writing, and discussion with attention to current showings and exhibitions is required. The course requires field trips to galleries and museums, and attendance at visiting lecture events to place current trends in photography in a larger historical and critical context, and to assist students in placing their own work within the cannon of photographic expression. Prerequisite: MAPH 441

Open to Photo majors; Photo and Studio Photo minors only.

MAPH 460

Formerly PF 413

Professional Practices

3 credits, 3 bours

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.

Prerequisite: MAPH 301 or MAPH 303 Open to Photo majors; Photo and Studio Photo

minors only.

Multimedia

MMDI 101

Formerly MM 110

Visual Communications Studio

3 credits, 6 hours

All communication takes place through language. However, not all language uses words. This course allows students to harness the power of visual language in order to convey messages and meaning. The elements of drawing and two-dimensional design that will be covered include point, line, shape, composition, texture, color, type, and image. Although non-digital mediums will be addressed, the exploration of digital tools for the screen is a primary goal. Individual creativity will be stressed.

MMDI 102

Formerly MM 111

Motion Graphics Studio

3 credits, 6 hours

Motion graphics can be found in a wide range of media: broadcast, web, animation, and film to name a few. This course will allow students to explore the elements of time and space to convey messages and meaning through type, image, and sound for the screen. Individual creativity will be stressed as well as the understanding and use of an industry-standard software for developing motion graphics. Both collaborative and individual exercises and assignments will be given.

Prerequisite: MMDI 101

MMDI 111

Formerly MM 121

Introduction to Interface Design

3 credits, 3 hours

The software interface represents the focal point of user interaction with the various modes of multimedia communication. Readings by interface theorists will inform discussions on the evolution of the software interface. conceptual models, prototypes, interaction design, deliverables and basic concepts of human-computer interaction. Avenues for pursuing interactive media design in entertainment, publishing, and education will also be addressed. Current technologies, including the trend from soft to hard interfaces are studied, in terms of their potential short- and long-term influence on communication and multimedia. Basic methods for rapid prototyping and testing are considered.

MMDI 131

Formerly MM 101

Introduction to Interactive Programming

3 credits, 3 hours

This course is an introductory programming class, appropriate for students with no prior programming experience. Traditionally, introductory programming teaches algorithmic problem-solving, where a sequence of instructions describe the steps necessary to achieve a desired result. In this course, students will be trained to go beyond this sequential thinking — to think concurrently and modularly. By its end, students are empowered to write and read code for event-driven graphical user interfaces, client server chat programs, networked video games, and user interfaces.

Open to Multimedia majors only:

MMDI 141

Formerly MM 150

Collaboration and Spontaneity

3 credits, 3 hours

Through a series of exercises, class discussions and readings, students explore what it means to work as part of a team. Students learn to develop environments in which the creative process is encouraged to unfold. The basic assumptions that affect the formation of collaborative groups, such as personal responsibility, authority relations, leadership issues, individual differences, competition, the development of norms, and the generation and uses of power, are experienced, explicated, and examined. Students work within this collaborative environment to explore the connections between spontaneous verbal and nonverbal communication.

MMDI 150

Formerly MM 130

Information Concepts

3 credits, 3 hours

Emphasis is on the importance of organizing and communicating information in a digital world. Students will acquire a basic understanding of how computers operate and communicate with each other, as well as an understanding of the evolution of the personal computer and the industries that have spun out of this technology. Student assignments include readings, database projects, and written analyses.

MMDI 200

Formerly MM 219

Introduction to Multimedia

3 credits, 6 hours

An introduction to the basic software environments for digital interactivity. After concentrating on creating nonlinear texts, students investigate the integration of other media elements. Subjects include the use of buttons, screen navigation, transitions, basic scripting, and controlling sound and video.

Not open to Multimedia majors.

MMDI 201

Formerly MM 210

Visual Concepts Studio

3 credits, 6 hours

Visual problem solving in a digital environment. A project-based visual art/design studio that builds on skills developed in Visual Concepts II. This course allows students the time to concentrate on and refine the visual communications aspects of their craft through three fully realized pieces. Projects are assigned by the instructor, and conceived of and developed by the students. Projects may include: titling design and animation, visual interface design, graphic design, CD packaging design, poster and postcard design, digital painting and drawing, etc.

Prerequisite: MMDI 102

MMDI 202

Formerly MM 221

Web Design Studio

3 credits, 6 hours

Concepts and practical applications of interactivity. The first semester focuses on creating interactive media in low bandwidth environments. Developed for HTML environments and their extensions for the World Wide Web. Interactive modes explored include, but are not limited to: reading, play, and conversation. Comprised both of lecture and practical exercises. Individual creativity is stressed as well as the understanding and use of interactive devices in the communication of ideas. Both collaborative and individual exercises will be assigned. The second semester focuses on high-bandwidth applications.

Prerequisite: MMDI 111
Priority enrollment to Multimedia majors;
E-Publishing, Game Design, and Information
Architecture minors.

MMDI 212

Formerly MM 222

Game Design Studio

3 credits, 6 hours

This course focuses on creating interactive games and exploring the concepts and practical application of game design. Games will be developed for the web, computer, and non-digital mediums. Course activities will include lectures and studio practice, including completion of assignments, exercises, and projects. Individual creativity is stressed, as well as collaborative game development skills. Students leave the course having produced several games.

Prerequisite: MMD1 111

Priority enrollment to Multimedia majors; Information Architecture, Game Design, Web Design

MMDI 220

Formerly MM 250

Documentation and Presentation

I credit, 2 hours

In this course, students will learn how to document their work for professional presentation. It will focus on issues relating to digital documentation and include skills such as saving projects, cross platform presentation, making digital skills, editing trailers of videos and using a copy stand. Students will document previously completed multimedia work and then present that work. Guest speakers will augment classroom lectures and activities. Open to Multimedia majors only. Student must have completed the first semester of their Freshman year (15 credits).

MMDI 241

Formerly MM 223

Interactive Narrative

3 credits, 6 hours

Introduces students to new ways of thinking about interactivity and storytelling. Students analyze how the interactive structure of an experience creates narrative. Short readings discussed in class range from Surrealist Dada and Fluxus language games to the experimental literature of Joyce and Burroughs to the literary theory of Barthes and Eco. Students examine contemporary examples of interactive media such as CD-ROMs, role-playing games and Internet sites.

MMDI 242

Formerly MM 231

Digital Storytelling

3 credits, 6 hours

This class explores how visual and aural languages complement the verbal while providing instruction in the use of multimedia software. After collecting old photographs, movies, tape recordings, and meaningful objects, students create stories associated with them in digital form.

MMDI 245

Formerly MM 240

Writing for Games

3 credits, 3 hours

A writing laboratory that allows students to develop competency in writing rule-based procedural description as well evocative story-lines for games and user/play scenarios. Special emphasis is placed on the difference in writing required between game types (chance, puzzles, and strategies) as well as game genres such as role-playing, twitch, and games of perfect information.

Prerequisite: LACR 101

Priority enrollment to Game Design minors.

MMDI 250

Formerly MM 271

Survey of Multimedia

3 credits, 3 hours

Examines the chronological evolution of digital technology and its inevitable application by the aesthetic community. Beginning with the development of digital technology in the mid-1940s, the course discusses the convergence of the scientific, military, and political environments that spawned the employment of digital technology, including the path that led to the digital dominance over analog. Includes the enhancement, exploitation, and embracing of digital technology by the corporate and aesthetic communities, the invention of the personal computer and its ancillary products. and the application of digital technologies in fields as diverse as medicine, communications, manufacturing, cognitive psychology, and in particular, the arts. Pioneers in all fields will be identified and examined.

Prerequisite: LACR 101

MMDI 301

Formerly MM 310

Interactive Sound and Video

3 credits, 6 hours

The experience of producing complete multimedia works in a project-based environment. Lectures and meetings augment this studio course. Individual creativity is stressed as well as collaboration in the creation of works through individual and group projects. Assignments vary in scale, and focus on appropriate planning and information architecture, as well as acquisition and creation of content in various media. Programming environments used include, but are not limited to, HTML, Lingo, and Java Script. Previously introduced concepts and technology are re-explored with an emphasis on integration and effectiveness in the communication of the concepts of the piece. Prerequisite: MMDI 111

Priority enrollment to Multimedia majors and minors.

MMDI 302

Formerly MM 311

Multimedia Studio II

3 credits, 3 hours

The experience of producing complete multimedia works in a project-based environment. Lectures and meetings augment this studio course. Individual creativity is stressed as well as collaboration in the creation of works through individual and group projects. Assignments vary in scale, and focus on appropriate planning and information architecture, as well as acquisition and creation of content in various media. Programming environments used include, but not limited to, HTML, Lingo, and Java Script. Previously introduced concepts and technology are re-explored with an emphasis on integration and effectiveness in the communication of the concept of the piece.

MMDI 305

Formerly MM 344

Game Design Thesis

3 credits, 3 hours

Students complete a fully marketable game prototype. Students and instructors examine how the gaming industry functions as well as research and develop an individual work. Special attention is paid to preparing to enter the field. Students must have completed Game Design minor requirements.

Prerequisite: Completion of Minor.

MMDI 315

Formerly MM 320

Advanced Interface Seminar

3 credits 3 hours

·A seminar course that builds on Introduction to Interface Design. Focuses on the issues involved in creating user interfaces in today's development platforms (hardware, software, input devices, cell phones, etc.). Lectures, discussions, readings, research, and writing constitute the body of this course. In addition to current interface trends, the process of developing the interfaces of tomorrow is addressed. Prerequisite: MMD1 111

MMDI 320

Formerly MM 350

Business Seminar

1 credit, 2 hours

In this course, students will build on the skills learned in Documentation and Presentation. Students will construct a digital portfolio of work that they have completed. They will also create resumes, curriculum vitae, and project proposals. As part of this class, they will participate in a mock interview for a job, go on an informational interview for an internship/job, and do a presentation in the form of their Multimedia Junior Review.

Prerequisite: MMDI 220

Priority enrollment to Multimedia majors. Students must have completed the second semester of their Sophomore year (60 credits).

MMDI 330

Formerly MM 370

E-Music Thesis Project

3 credits, 3 hours

A culminating course for students in the E-Music minor in which they develop an application. Students develop a proposal for an application and carry the idea through research implementation, execution, and presentation. With the consent of the instructor, projects may be the work of one student or that of a group of students, be in a variety of shapes, and in a variety of media. Students must have completed E-Music minor requirements. Prerequisite: Completion of Minor.

MMDI 335

Formerly MM 341

Programming for Games

3 credits, 3 hours

An introduction to programming for interactive game environments. Students learn techniques and theory through exercises and applications that they construct. The programming language studied can change each semester and may include: FlashAction Scripting, Advanced Lingo for Games, C++, or Java.

Prerequisite: MMDI 111

Priority enrollment to Game Design minors.

MMDI 353

Formerly MM 360

Psychology of Human/Computer Interaction

3 credits, 3 hours

Students explore the ways humans perceive interacting with computers. How do humans treat computers? Why? Should we interact with them the same way we do with other humans? The reasons behind why some computer interfaces work and some do not is discussed in depth. Should computers be able to perceive our emotions? Or should computers themselves have emotions? The final for this course will allow students to take part in designing an original interface solution.

Prerequisite: LACR 101

MMDI 354

Formerly MM 342

Game Play

3 credits, 3 hours

A lecture-based focus on the human behavior in the how and why of play and creativity. Course material examines the relationship between creativity and play, the effects of reward and punishment, cultural notions of play, and the integration of play with design play. Students examine the differences between informed and uninformed play as well as the phenomenon of flow.

Prerequisite: LACR 101

MMDI 401 & 402

Formerly MM 410 & 411 Senior Studio I & II

3 credits 6 hours

Studio course that makes use of all the students' previous instruction. One self-directed project is completed each semester. Students will be prepared on the first day of each semester with a proposal that includes, but is not limited to, a schedule, map, research, executive summary, and supporting documentation. Projects can be collaborative or individual. Students are encouraged to try both over the course of the

Prerequisite: MMDI 320 Open to Multimedia majors only.

MMDI 405

Formerly MM 440

Innovative Interfaces

3 credits 6 hours

The notion of the digital environment transcends the concept of the computer as we know it. These addresses and environments. although supported by digital technology, are non-computer-like in many respects. Building them calls for changes in the choice of interaction devices (using touch, voice, gestures, and possibly just user's intent as a basis for interaction), shape and size of computers (no boxes. but interactive surfaces), their location (floor, wall, pocket), as well as change in content structure. Using cross-disciplinary data from cognitive and computer sciences and social psychology, the students in this research/studio course focus primarily on the design and development of innovative ways of interacting with digital technology. Prereauisite: MMDI 111

MMDI 420

Formerly MM 450

Exhibition and Promotion

1 credit 2 hours

In this course, students will continue to build necessary professional and business skills. Students will learn about promoting their work, writing business plans, applying for grants, ownership and patent issues, writing press releases, printing promotional materials, and getting into art/design shown. Students will promote and exhibit their senior project to be completed in MMDI 401 or MMDI 402. Prerequisite: MMDI 320

Open to Multimedia majors only.

MMDI 421 & 422

Formerly MM 470 & 471

Issues in Multimedia Seminar I & II

1.5 credits, 1.5 hours

These courses serve as vehicles for discussion of current topics in multimedia. Special attention is paid to the discussion of emerging technologies and criteria for evaluating their effectiveness, appropriate use, and potential. Ethical issues surrounding new media are discussed.

Students must have completed the second semester of their Sophomore year (60 credits).

May be taken three times for credit.

MMDI 425

Formerly MM 472

Special Projects in Multimedia

3 credits, 6 hours

This seminar is designed to give students direct contact with their soon-to-be peers in the various multimedia industries. The multimedia industries that may be covered include but are not limited to: fine art, interface design, installation art, game design, and electronic music. Timely and relevant issues concerning the craft, thought, and professional expectations of a multimedia artist/designer will be the content of this course. Topics related to the multimedia industries in general and the instructor's specific industry experience are discussed. Readings, discussion, and a practical presentation or project make up the body of this course. Open to students with status U3 or above. Students must have completed the second semester of their Sophomore year (60 credits).

MMDI 499

Formerly MM 499

Multimedia Internship

May be taken three times for credit.

3 credits, 3 hours

Students are placed with regional companies to expose them to a professional work environment in the fields of multimedia, web design and information management.

Student must have completed the first semester of their Sophomore year (45 credits).

May be taken three times for credit.

Museum Studies

MSEM 600

Formerly MS 600

Museology

3 credits, 3 hours

Introduction to the social and cultural theory underlying museum practice. The museum is studied as a dynamic institution. Its structure and functions are examined in the context of political, economic, and social change. A seminar/lecture course, students study the writings of the founders of modern museum theory focusing on the development of museums and their service to the public, learning as a central focus of contemporary museums, and the shift from private to public support and responsibility for museums.

Restricted to students enrolled in graduate programs. Priority enrollment to Museum Studies.

MSEM 601

Formerly MS 501

Museum Seminar: The Museum Society

3 credits, 3 hours

Lecture/seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Visiting lecturers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals. Offered in the evening. Priority enrollment to Museum Studies majors.

Restricted to students enrolled in graduate programs.

MSEM 602

Formerly MS 502

Museum Seminar: The Exhibition And Educational Programming

3 credits, 3 hours

Lecture/seminar course exploring the philosophy and history of museum exhibitions and the development of the museum exhibition discipline. Visiting lecturers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. Provides students with an overall understanding of the role exhibitions can and do play in public institutions. Offered in the evening.

Priority is given to graduate students in the Museum Education, Museum Communication, and MEPD programs.

Open to Museum Studies majors only.

MSEM 603

Formerly MS 508

The Museum Audience

3 credits, 3 hours

Lecture into practice course focusing on the visitor experience through museum communications and learning. Designed to identify the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of institutions and visitor studies on the planning and design of institutions, museum exhibitions and environments.

Priority enrollment to Museum Studies majors. Restricted to students enrolled in graduate programs.

MSEM 610

Formerly MS 6104

Museum Exhibition Design Studio

6 credits, 12 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization, and presentation skills/ techniques. This studio focuses on the foundations of museum exhibition development and design: space planning, color, light, informal education, communication, content, interaction, and crafting experiences.

Open to Museum Exhibition Planning and Design majors only.

MSEM 611

Formerly MS 610B

Museum Exhibition Design Studio

6 credits, 12 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills/ techniques. This studio focuses on the foundations of museum exhibition development and design: space planning, color, light, informal education, communication, content, interaction, and crafting experiences, with the addition of project management, model making, group dynamics.

Prerequisite: MSEM 610

Open to Museum Exhibition Planning and Design majors only.

MSEM 614

Formerly MS 620A

Museum Graphics

1.5 credits, 3 hours

Writing, design, and production of museum graphic components. Graphic Design is defined as any visual information communicated through word and image.

Corequisite: GREM 601

Open to Museum Studies majors only. Computer literacy required.

MSEM 615

Formerly MS 620B

Museum Lighting

1.5 credits, 3 hours

A lecture/demonstration/workshop course dealing with the manipulation of light and color in the built environment, specifically museums. Prerequisite: MSEM 616

Open to Museum Exhibition Planning and Design majors only.

MSEM 616

Formerly MS 623A

Exhibition Materials and Methods

1.5 credits, 3 hours

This course gives students an in-depth acquaintance with exhibit fabrication/construction processes, techniques, methods and materials, how to research and specify appropriate materials, and how to use those materials in the best way.

Corequisite: MSEM 610

Open to Museum Exhibition Planning and Design majors only.

MSEM 617

Formerly MS 623B

Exhibition Materials and Methods

1.5 credits, 3 hours

Demonstration/studio course directed at the problems of exhibit production, organization of drawings and packages, clear communication to suppliers of materials and services, and the use of Mac-based CAD (computer aided design), specifically Vectorworks.

Prerequisite: MSEM 616

Open to Museum Exhibition Planning and Design majors only.

MSEM 621

Formerly MS 622

Media for Museum Communication

3 credits, 3 hours

Computer literacy, familiarity with Macintosh operating system required. A laboratory/ workshop course on utilization of appropriate technological media, with emphasis on the creation of visitor interaction.

Prerequisite: MSEM 614 or GREM 610 Open to Museum Studies majors only.

MSEM 630

Formerly MS 510

Museum Education Practicum

3 credits, 3 hours

This course is designed to develop the practiced insight and skills needed as a professional in a museum environment working with all age groups. It provides opportunities for preliminary observations and experience with professional museum educators and directors led by a professor who conducts the seminar in conjunction with the museum visits and guest speakers. Through this process students develop dynamic teaching techniques that explore and interpret information, concepts, and cultural values that a museum collection communicates. Hands-on techniques and experiences with curriculum development and methodology help students prepare for their research and internship.

Priority enrollment to Museum Education majors.
Restricted to students enrolled in graduate programs.

MSEM 631

Formerly MS 615

Educational Programming for Museums and Alternative Sites

3 credits, 3 hours

Prepares museum educators for the development of educational programs and plans for diverse types of museums and alternative learning sites. Exposes students to current issues and trends in museum education such as interdisciplinary and integrated learning, and issues of diversity. Methods of interpreting works of art, artifacts and collections are studied. Extensive 'theory into practice' component provides students with the opportunity to apply theory to actual permanent collection and temporary exhibition projects at area museums.

Prerequisites: MSEM 603, MSEM 630
Priority enrollment to Museum Education majors.
Open to Museum Studies majors only.

MSEM 641

Formerly MS 602

Museum Governance: Legal Issues, Ethics and Museums

3 credits, 3 hours

Legal status of the museum and its obligations to the public, governance, staffing, and policy-making as a nonprofit organization. Establishing collections policies, laws regulations, conventions, and codes that affect acquisitions, deaccessions, loans, and collections care. The case study method is used to examine the issues, the law, and the decisions that affect today's museums. State federal, and international legislation, common law, and the applications of administrative law in museums are examined. Examines the complex relations of museums and museum professionals with trustees, collectors, donors, dealers, outside interest groups, and artists.

Prerequisite: MSEM 601 or MSEM 600 Open to Museum Studies majors only.

MSEM 642

Formerly MS 650

Development, Fundraising, and Grantsmanship

3 credits, 3 hours

An introduction to the development process as it relates to fundraising and, more specifically, grants writing. This course will address the changing nature of funding for museums today, and sources of funds. In a lecture/workshop setting, students will learn current techniques for formulating institutional funding requests under the guidance of an instructor and visiting experts in the museum field. Students will acquire professional knowledge of museum practices in development and revenue generation; skills in developing a strategic fundraising plan and preliminary case statement plan and carrying out its elements for specific institutions and for specific funding objectives. Restricted to students enrolled in graduate programs.

MSEM 643

Formerly MS 651

Collection Management and Computer Applications in Museums

3 credits, 3 hours

Students acquire the skills and knowledge necessary to develop, implement, and supervise collections management projects. Emphasizes data processing applications related to collections management, documentation, and other museum functions, including collections administration, loan requests, rights and reproductions, exhibition planning and design, publications, collections security, and project management. Topics include multimedia and digital imaging, graphics, and database development and processing standards. Instruction in computer languages, database development and use, and digital imaging. Word processing experience and access to a computer are expected. Database management experience is helpful. General level of computer experience

Prerequisite: MSEM 600 Open to Museum Studies majors only. Computer literacy required.

MSEM 644

Formerly MS 619

Video, Film and Technology for Museum Interpretation

3 credits, 3 hours
Students become familiar with important historical, philosophical, and site-based interpretive uses for media in museum settings through a practicum that includes analysis of media (video, film, and technology) in transferring knowledge and information in the museum environment. Relates to the artistic, historical, and content techniques of a variety of moving image and multimedia approaches. Research, planning, supervision, outsourcing, and execution of media pieces for museum environments are explored. Computer literacy is expected. Priority enrollment to Museum Studies majors. Restricted to students enrolled in graduate programs.

Computer literacy required.

MSFM 646

Formerly MS 621

Publications, Public Relations and Marketing

3 credits, 3 hours

Organizational principles and practices as they relate to the processes of public relations and museum communication (primarily print media). Topics include public relations, interpretive and informational publications, advertising, identity, audience development, and marketing. Addresses the use and creation of publications, marketing plans, institution and exhibition-based public relations, the creation of effective identity programs, and audience development through membership and outreach programs. In a workshop setting, students learn to create effective publications and print media, and discuss web-based communication. Students work under the guidance of a university professor and visiting experts in the museum field.

Prerequisite: MSEM 614

Restricted to students enrolled in graduate programs.

MSEM 690

Formerly MS 648

Graduate Museum Project

3 credits, 3 hours

A culminating research project concerning museum studies, management, and education. The project is completed in one semester and includes the study of research in the field, a team project with the Museum Exhibition Planning and Design, and Museum Communication programs, and an individual project related to the student's main area of interest within the museum education profession. This course provides preparatory research for the culminating museum internship.

Open to Museum Education majors only.

MSEM 695

Formerly MS 658

Museum Internship: Museum Education

3-6 credits

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical onsite experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship. Open to Museum Education majors only: Repeatable for credit.

MSFM 702

Formerly MS 601

Issues in Museums Seminar

3 credits, 3 hours

Presents and discusses current political and social issues, which may unexpectedly, sometimes problematically, affect museum practice, particularly in the public areas of exhibition, programming, and publications. Recent examples would include controversial exhibits, legal, gender, race, cultural and religious issues impacting museums; and the public right to participate in the museum experience as an active contributor. Museum scholars. specialists and university faculty offer indepth examination of current topics. Students complete projects designed to develop professional ability to deal with emerging debates in the museum profession and the knowledge of the impact of politics and the mass culture on museum policies and practices.

Prerequisite: MSEM 601 or MSEM 600 Priority enrollment to Museum Studies majors. Restricted to students enrolled in graduate programs.

MSEM 711

Formerly MS 710

Museum Exhibition Design Studio

6 credits, 12 hours

The primary vehicle for exploring and developing museum exhibition planning, design, project organization, project management, and presentation skills/techniques. This course will focus on the exhibition in its tangible/physical form, taking concept into reality. Documentation, construction documents, schedules, budgets and specifications are the deliverables.

Prerequisites: MSEM 630, MSEM 641 Open to Museum Exhibition Planning and Design majors only.

MSEM 716

Formerly MS 624

Advanced Exhibition Materials and Technology

1.5 credits, 3 hours

MSEM 780

Formerly MS 740

Thesis Research

3 credits, 3 hours

Examines the principle approaches to research. The nature of appropriate research methods for selected thesis topics; the approaches and benefits of various methodologies; and the steps in research design. Students identify a research problem, design a study, collect and analyze data, compile, interpret and report results. Open to Museum Studies majors only.

MSEM 781 & 782

Formerly MS 749A/B

Thesis Development

1.5-6 credits

Independent research and design in an area supporting the student's career objectives and

Prerequisite: MSEM 611 or MSEM 780 Open to Museum Studies majors only.

MSEM 795

Formerly MS 759

Museum Internship

3 credits, 3 hours

A supervised practicum in a cooperating museum, gallery, or design firm. The internship represents full-time employment equivalency under the mentorship of a professional. Provides practical on-site experience, in which the intern is integrated into the professional staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Open to Museum Communication and Museum Exhibition Planning and Design majors only.

Music - Core

MUSC 001 & 002

Formerly MU 007A/B

Intro to Music Theory

3 credits, 3 hours

Fundamentals of music theory, designed to introduce students to the basic principles of theory and harmony.

MUSC 101 & 102

Formerly MU 107A/B

Music Theory I &II

3 credits, 3 hours

Theory Placement Test required. An introduction to basic theory including the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms.

Open to majors in the School of Music only.

MUSC 111 & 112

Formerly MU 103A/B

Musicianship I &II

3 credits, 3 hours

Musicianship Placement Test required. This course centers on the establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these

Open to majors in the School of Music only.

MUSC 121 & 122

Formerly MU 131A/B

Class Piano I & II

1 credit, 1 hour

Introductory and elementary keyboard training using basic theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary jazz improvisation, technique and repertoire. Required of non-keyboard instrumental majors.

Not open to Music majors specializing in piano.

MUSC 131

Formerly MU 113

Freshman Improvisation

1 credit, 1.5 hours

Introductory-level jazz improvisation dealing with linear, melodic, harmonic, and rhythmic fundamentals of improvisation, as well as the interactive and group aspects. Lecture and skills development with a performance base. Prerequisite: MUPF 130

Open to majors in the School of Music only.

MUSC 161

Formerly MU 115

Music Technology Survey

I credit, I hour

Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes, students become familiar with a cross-section of hardware and software currently in use by the school and working professionals.

MUSC 162

Formerly MU 116

Music Technology Survey

Leredit, Lhour

Provides students with a working knowledge of music technology practices, definitions, and concepts. Through both lecture and lab classes. students become familiar with a cross-section of hardware and software currently in use by the school and working professionals. Prerequisite: MUSC 161

MUSC 163 & 164

Formerly MU 149A/B

Aural Concepts

3 credits, 3 hours

For non-music majors. An introduction to the use of music and sound components of multimedia and their potential for enhancing communication. Recognizing the special background and needs of the non-music major student, examines the fundamentals of music and sound, their potential relationship to the visual image, and the technology necessary to implement that relationship.

Not open to majors in the School of Music. Priority enrollment to Multimedia majors.

MUSC 183

Formerly MU 117

Beginning Wind Instrument Repair

1 credit, 1.5 hours

An introductory course designed to acquaint music students with fundamental techniques associated with the repair and maintenance of saxophones, clarinets, flutes, trumpets, trombones, and French horns. Students will learn valuable skills in replacing pads and corks, repairing springs, identifying leaks, making minor adjustments, freeing frozen slides and stuck brass mouthpieces, valve alignment and other practical topics. The course will be particularly useful for future teachers and freelance musicians.

Open to majors in the School of Music only.

MUSC 203 & 204

Formerly MU 208A/B

Jazz Theory I & II

3 credits, 3 hours

A study of diatonic and chromatic theory as related to jazz and contemporary music. Prerequisite: MUSC 102

Open to majors in the School of Music only.

MUSC 205 & 206

Formerly MU 209A/B

Jazz Ear Training I & II

3 credits, 3 hours

Melodic, harmonic and rhythmic aural skill development in the jazz and contemporary music idioms.

Prerequisite: MUSC 112

Open to majors in the School of Music only.

MUSC 223 & 224

Formerly MU 232A/B

Class Jazz Piano I & II

1 credit, 1 hour

Harmonic concepts in keyboard application for jazz popular music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation. Required of non-keyboard instrumental majors.

Prerequisite: MUSC 122

Not open to music majors specializing in piano.

MUSC 231 & 232

Formerly MU 213A/B

lazz Improvisation I & II

2 credits, 3 hours

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources.

Prerequisite: MUSC 112 or MUSC 102 Open to majors in the School of Music only.

MUSC 303 & 304

Formerly MU 307A/B

Adv Jazz Theory & Ear Training I & II

3 credits, 3 hours

A practical study of jazz theory combined with an advanced ear training program. Emphasizing instrumental application. Coursework includes recognition, writing, and dictation of chords and progressions as well as solo transcriptions and analysis.

Prerequisites: MUSC 204, MUSC 206 Open to majors in the School of Music only.

MUSC 307 & 308

Formerly MU 347.4/B

Advanced Sight Reading

1 credit, 1 hour

An advanced music reading course designed to further develop the student's music reading, writing, recognition, and inner-ear skills. Prerequisites: MUSC 206 or THST 212

MUSC 321 & 322

Formerly MU 331A/B

Advanced Piano and Accompanying

1 credit, 1 hour

Designed primarily for vocalists, this course continues in the development of piano techniques with an emphasis on learning self-accompaniment. Literature from all vocal areas including oratorio, musical theater, jazz, opera, and contemporary. Students accompany other singers.

Prerequisite: MUSC 224

Priority enrollment to Voice majors,

MUSC 331 & 332

Formerly MU 313A/B

Jazz Improvisation III & IV

2 credits, 2 hours

Continuation of MUSC 231 & 232.

Prerequisite: MUSC 232

Open to majors in the School of Music only.

MUSC 333 & 334

Formerly MU 310 & 311

Transcription and Analysis

1 credit, 1.5 hours

Designed to advance the skills of ear training, theory, and improvisation using transcription and analysis. Students transcribe melodies, rhythms, harmonies, and arrangements in increasingly complex forms. The musical theory underlying each transcription is discussed and sometimes performed and used as a basis for further work.

Prerequisites: MUSC 204, MUSC 206, MUSC 232 Open to majors in the School of Music only.

MUSC 335 & 336

Formerly MU 348A/B

Vocal Improvisation

2 credits, 2 hours

Develops improvisation skills for vocal majors through the study of advanced vocal techniques, transcription, theory and analysis, and metric concepts.

Prerequisite: MUSC 232

MUSC 351 & 352

Formerly MU 301A/B

Music History I & II

3 credits, 3 hours

Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are expected to further develop their aural skills and knowledge of musical literature.

Priority enrollment to majors in the School of Music.

MUSC 353

Formerly MU 306

History of Rock Music

3 credits, 3 hours

This course investigates the History of Rock from its inception in the 1950s to the present. It begins with the important antecedents of Rock and Roll and then historically traces the various styles that evolved from that time to the present. There will be live demonstrations and illustrations by guests in class.

MUSC 355

Formerly ML 390

Introduction to Acoustics

3 credits, 3 hours

The course deals with the following topics: physical nature of sound; the reception and perception of sound; theories of consonance and dissonance; scales, tunings and temperaments; the acoustic properties of musical instruments, electronic instruments, and the voice; sound reinforcement; and environmental considerations, such as the design of concert halls, theaters, recording studios, and open spaces. A term paper, mid-term, and final examination are required.

Prerequisite: LACR 102

MUSC 383

Formerly MU 304

Stress Reduction for Performing Artists

2 credits, 2 hours

Through both lecture and student participation, this course will provide an understanding of performance anxiety and techniques for treatment. Students will develop and use methods for stress reduction, applicable to all performance situations.

Open to majors in the College of Performing Arts only. Student must have completed the first semester of their Sophomore year (45 credits).

MUSC 401

Formerly MU 404

Advanced Classical TI

Advanced Classical Theory 3 credits, 3 hours

MUSC 402

Formerly MU 406

Advanced Rhythmic Theory and Practice

3 credits, 3 hours

Study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as contemporary and jazz composers. Prerequisites: MUSC 204, MUSC 206

Priority enrollment to majors in the School of Music.

MUSC 403

Formerly MU 409

Contrapuntal Theory and Analysis

3 credits, 3 hours

A continuation of Freshman theory courses taken by instrumental, vocal, and composition majors. It is designed to enhance basic classical theory skills; to prepare for graduate-level theory work; and to meet the requirements on the theory portions of the teacher certification examination. The course centers on contrapuntal organization and contrapuntal devices. The literature is drawn from all musical periods. Harmony, rhythm, melody, and timbre is discussed as it relates to specific compositions. Requirements include analytical study, out-of-class listening and research, and written contrapuntal assignments.

Prerequisite; MUSC 102

Priority enrollment to majors in the School of Music.

MUSC 421

Formerly MU 435

Advanced Piano & Applications

l credit, l hour Prerequisite: MUSC 322

MUSC 425

Formerly MU 432A

Piano Pedagogy

2 credits, 2 hours

A variety of methods and materials used in teaching piano at the various levels of development from beginner to artist. Discussion is based in required texts, supplementary books, articles, and magazines, including the major philosophies of past and present pedagogical thought.

Prerequisite: MULS 212

Open to majors in the School of Music only.

MUSC 426

Formerly MU 432B

Piano Pedagogy

2 credits, 2 hours

Student teaching in class and in private lessons is observed and evaluated, providing practical experience in a constructive format.

Prerequisite: MUSC 425

Open to majors in the School of Music only.

MUSC 451

Formerly MU 401A

Jazz History

3 credits, 3 hours

Study of jazz from its African and European roots through its emergence at the turn of the 20th century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, freeform, third stream), including their effect on the popular music with which jazz has coexisted. The course includes in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music.

Prerequisite: LACR 102

Priority enrollment to majors in the School of Music.

MUSC 452

Formerly MU 401B

American Music History

3 credits, 3 hours

The development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances will help bring to life the music from our American past. Students gain a clear understanding of the social, historical, and musical time line that evolved into our current musical environment.

Prerequisite: LACR 102

Priority enrollment to majors in the School of Music.

MUSC 453

Formerly MU 402

World Music

3 credits, 3 hours

Covers the classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere.

Prerequisite: LACR 102

Priority enrollment to majors in the School of Music.

MUSC 455

Formerly MU 411

Twentieth Century Music

3 credits, 3 hours

A study of the theoretical bases of such 20th-century composers as Schonberg, Berg, Webern, Stravinsky, Hindemith, Bartok, Varese, and Messiaen.

Prerequisites: MUSC 204, MUSC 206

Priority enrollment to majors in the School of Music.

MUSC 456

Formerly MU 417A

Opera Literature

3 credits, 3 hours

Survey of operatic styles and genres. Emphasis is placed on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

Prerequisite: LACR 102

Priority enrollment to majors in the School of Music.

MUSC 457

Formerly MU 424

Wagner and the Ring Cycle

3 credits, 3 hours

An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging, and symbolism.

Prerequisite: LACR 102

MUSC 458

Formerly MU 427

Diaghilev and His Time

3 credits, 3 hours

This course will investigate the role of Serge Diaghilev and his farmous Ballet Russes in shaping the course of music and dance from c. 1909-1929. Special emphasis will be placed on the works of Igor Stravinsky with reference to his music for the stage. Time will also be devoted to the interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works studied will be looked at from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience.

MUSC 459

Formerly MU 428

Mixed Media Musical Masters

3 credits, 3 hours

MUSC 460

Formerly MU 415A

Introduction to MIDI and Electronic Technology

3 credits, 3 hours

A detailed 'hands-on' examination of the use of micro-computers in the present day composition environment. The course includes the uses of a computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

Open to Music and Multimedia majors only.

MUSC 461 & 462

Formerly MU 413A/B

Recording I & II
2 credits, 2 hours

A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.

Priority enrollment to majors in the School of Music.

MUSC 463

Formerly MU 416A

MIDI Synthesis I

1.5 credits, .75 hours

Students will become proficient at the skills necessary to work creatively in the MIDI studio. Information presented will include current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.

Priority enrollment to majors in the School of Music.

MUSC 481

Formerly MU 420A
Business of Music

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2 credits, 2 hours

Examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content includes the study of music publishing, recording contracts, and copyright and intellectual property rights issues.

MUSC 482

Formerly MU 420B

Careers in Music

2 credits, 2 hours

A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.

MUSC 499

Formerly MU 499

Music Internship

1-3 credits

An opportunity to participate in a workplace environment during the academic year. Students earn internship credit by completing a minimum number of hours in the field during the semester, and by satisfying the requirements of the sponsor, such as attendance, punctuality, responsibility, professionalism, tasks completed. Students may be assigned to recording studios, radio stations, arts organizations, or with music publishers, entertainment attorneys, music therapists, or record producers.

Open to majors in the School of Music only. May be taken three times for credit.

MUSC 601 & 602

Formerly MU 521A/B

Advanced Theory & Analysis

2 credits, 2 hours

An intensive investigation of contemporary methods with emphasis on the study of recent compositional technique.

Open to majors in the School of Music only: Restricted to students enrolled in graduate programs.

MUSC 631 & 632

Formerly MU 625 & 626

Graduate Improvisation I & II

2 credits, 2 hours

Improvisational styles, techniques, and devices are studied. Intervallic improvisation, and advanced pentatonic concepts are addressed, as well as study of the pioneers of jazz improvisation through recorded solos that mark turning points of improvisation. Topics include nelody embellishment, improvising in phrases, silence, time-feel, pacing, syncopation, chord tone soloing, dynamics, non-harmonic triads, contracting and expanding chord duration, tri-tonic cells, sustaining peak points, and unaccompanied soloing.

Open to Masters in Jazz Studies only.

MUSC 650

Formerly MU 501A

Seminar-Bibliography & Writing

2 credits, 2 hours

Other conditions for enrollment in this course: Students must be graduate degree or diploma candidates in music or pass a proficiency examination. Introduction to the elements of musical bibliography. Basic bibliographic materials are stressed, and a series of topics are investigated that are designed to further the student's ability to use the library at the graduate-level. Topics include music encyclopedias and dictionaries, collected editions and editing, periodicals, general bibliography, histories of music, introduction to biographies, thematic catalogs, bibliographies of music theory and analysis, discographies, and iconography. Open to majors in the School of Music only. Restricted to students enrolled in graduate programs.

MUSC 651

Formerly MU 515

Music Journalism

1 credit, 1 hour

Practical, hands-on study of writing about music, musicians, and the music industry for consumer. trade and academic periodicals: books, videos, DVDs and other multimedia projects. Students learn library and Internet research techniques, how to acquire and foster industry contacts, interview methodology, how to best utilize archival resources, the writing 'marketplace' and the 'business of writing,' formulation of a marketable idea, magazine writing and editing, the periodical and book submission process, professional guidelines and insights for composing video/ DVD narration and voice-overs.

Open to majors in the School of Music only. Restricted to students enrolled in graduate programs.

MUSC 661 & 662

Formerly MU 615 & 616

MIDI and Music Technology

2 credits, 2 hours

Hands-on exploration of music technology applicable to performer, composer, and arranger with focus on fluency with MIDI sequencing including MAX to create interactive live performance situations. Students work with modular digital multi-tracks and edit and create original sounds for synthesizers and samplers. Hard disk recording using Pro-Tools III and Digital Performer, SMPTE and synchronization in the studio, and composition and sound design for film, video, and theater are also explored. Training in notation software is an integral and essential aspect of the course: after the first month, assignments for all graduate courses require use of professional notation software.

Open to Masters in Jazz Studies only.

MUSC 681 & 682

Formerly MU 620 & 621

Graduate Professional Internship

I credit. I hour

Provides hands-on experience in a variety of professional settings-rehearsals, performances, meetings with producers, and in-studio projects such as recording, arranging, or project coordination. The program is developed by the graduate advisor and major teacher in coniunction with the student to select topics and experiences most relevant and beneficial to that particular student's education. Open to Masters in Jazz Studies only.

MUSC 683

Formerly MU 516

lazz Pedagogy

1 credit, 1 hour

This course is designed to prepare students to teach all aspects of a jazz curriculum including arranging, theory, history, improvisation and managing various ensembles, including rehearsal techniques and such. A review of teaching strategies, methods, and available materials is conducted. Basic Computer technologies for the creation of teaching materials is included. Each student will rehearse with a UArts ensemble. Outreach activities with area public schools will be developed.

Open to majors in the School of Music only. Restricted to students enrolled in graduate programs.

MUSC 684 & 685

Formerly MU 627 & 628

Graduate Forum

1 credit, 1 hour

A graduate seminar in which various aspects of study, including musical development and accomplishment, are correlated with critical, aesthetic, and historical components. Additionally, artistic and professional issues are researched and discussed. Various approaches to the preparation of the graduate recital are explored and progress toward a successful performance is closely monitored. Topic selection, research, and writing of the graduate thesis are evaluated through weekly critiques. Open to Masters in Juzz Studies only.

Music - Composition

MUCP 141

Formerly MU 121

Calligraphy

1 credit, 1 hour

Professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. An elective for all majors.

Prerequisite: MUSC 102

Priority enrollment to majors in the School of Music.

MUCP 321

Formerly MU 302

Beginning Composition

l credit, l hour

Prerequisites: MUSC 204, MUSC 206

Open to majors in the School of Music only. Not open to Composition majors.

MUCP 322

Formerly MU 308A

Analysis and Composition of Contemporary Music

1.5 credits, 1.5 hours

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows, and industrials. Students will investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis will serve to demonstrate how each style is created. Students produce their own musical compositions in each media confext.

Prercauisites: MUSC 204, MUSC 206 Priority enrollment to majors in the School of Music.

MUCP 323

Formerly MU 308B

Analysis & Composition of Commercial Music

1.5 credits, 1.5 hours Continuation of MUCP 322. Prerequisite: MUCP 322

Priority enrollment to majors in the School of Music.

MUCP 325

Formerly MU 325

Fundamentals Film & Video Scoring

3 credits, 3 hours

Prerequisites: MUCP 331, MUCP 361

Open to Composition majors only.

MUCP 331 & 332

Formerly MU 315A/B

lazz Arranging | & ||

2 credits, 2 hours

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording.

Prerequisite: MUCP 361

Priority enrollment to majors in the School of Music.

MUCP 361

Formerly MU 317A

Orchestration I

3 credits, 3 hours

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments and voices. Aural and score analysis provide the basis for understanding vocal and instrumental treatments in small and large ensembles. Written orchestrations are required. Pererquisites: MUSC 203, MUSC 205.

Open to majors in the School of Music only.

MUCP 362

Formeriy MU317B

Orchestration II 3 credits, 3 hours

Primarily intended for composers, this course presents an analytical history of orchestration. Coursework culiminates in a large project that is scored and critiqued. Composers are encouraged to orchestrate their own compositions. *Prerequisite: MUCP 361*

Open to majors in the School of Music only.

MUCP 441

Formerly MU 408

Form and Analysis

3 credits, 3 hours

This course serves as a continuation of the theory work that Freshman Instrumental, Vocal, and Composition majors have done in the first year. It is designed to enhance basic classical theory skills; to prepare them for graduate-level theory work; and to prepare them to meet the requirements on the theory portions of the teacher certification examination. The emphasis is upon small and large harmonic forms, and forms built upon ostinati principles. The literature used for study will be drawn from all musical periods. Harmony, rhythm, melody and timbre will be discussed as it relates to specific compositions.

Prerequisite: MUSC 102

Priority enrollment to majors in the School of Music.

MUCP 624

Formerly MU 624

Composing for Performers

2 credits, 2 hours

A dual emphasis—on acoustic instruments and on technologies—exposes students to a variety of professional composing situations, including large jazz ensembles, fusion, acoustic/electronic hybrids, films, videos, musical theater, and jingle writing. Techniques using MIDI, MAX, and electronic composition are explored. Faculty and guest composers present workshops on their own approaches. Students learn to use the recording studio as an instrument and use notation software for score and part preparation. Student works are rehearsed and performed by graduate and advanced undergraduate ensembles.

Open to Masters in Jazz Studies only:

MUCP 631

Formerly MU 622

Graduate Arranging

2 credits, 2 hours

Emphasis is on effective writing in various contemporary styles and building on basic arranging skills, with a focus on specific arranging techniques such as writing for the rhythm section, horn voicings, sax solo, and contemporary fusion styles. Arrangements are studied in score format and aurally, and then techniques are applied to student projects. Open to Masters in Jazz Studies only.

MUCP 641

Formerly MU 617

Advanced Transcription and Analysis

3 credits, 3 hours

Accurate notation, transcription fluency, and recognition of theoretical concepts are developed through a regime of continual and rigorous assignments, all designed to further advance skills in ear training and theory. Projects begin with single line melodies in varying instrumental registers and progress through advanced rhythms and chord progressions to complete arrangements and compositions. Sources include bass lines, synthesizer sequences, pop recordings, jazz improvisations, and drum solos. Students learn techniques and performance practices of varying styles and periods, and then perform transcribed parts and solos.

Open to Masters in Jazz Studies only.

Music - Education

MU 550

Advanced Conducting: Choral or Instrumental

3 credits, 3 hours

Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary school level. Emphasis will include the selections of appropriate literature, style, and interpretation, rehearsal planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students will select either instrumental or choral emphasis. Required of all candidates for the MAT in Music Education.

Open to Masters in Teaching in Music Education only.

MU 554A Elementary Methods & Materials

3 credits, 3 hours

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions. Required of all candidates of the MAT in Music.

Open to Masters in Teaching in Music Education only.

MU 554B

Secondary Methods & Materials

3 credits, 3 hours

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshops, and simulated teaching sessions.

Open to Musters in Teaching in Music Education only:

MU 560A Workshop in Instrumental Methods I

2 credits, 2 hours

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Open to Masters in Teaching in Music Education only.

MU 560B

Workshop in Instrumental Methods II

2 credits, 2 bours

Instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Open to Masters in Teaching in Music Education only.

MUED 110

Brass Instruments

1 credit, 1 hour

Students learn basic breathing, embouchure, sound-production, and fingerings for standard band and orchestra brass instruments, appropriate repertoire and pedagogy, and diagnosing typical problems of beginning performers. The performance emphasis is on cornet/trumpet, and horn and trombone, with euphonium and tuba being assigned to brass and bass majors. Open to majors in the School of Music only.

MUED 111 Flute & Double Reed Instrument

1 credit, 1 hour

Students learn basic breathing, embouchure, sound-production, and fingerings for flute, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis in this course is on flute, with an introduction to oboe and bassoon.

Open to majors in the School of Music only.

MUED 112 Folk and Social Instruments

1 credit, 1 hour

Students learn basic techniques for guitar and other selected folk and social instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers.

Open to majors in the School of Music only.

MUED 113 Percussion Instruments

1 credit, 1 hour

Students learn basic drum performing techniques and an overview of all pitched and non-pitched standard band and orchestra percussion section instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis of this course is on drum-set, with timpani and mallet percussion being assigned to percussion majors.

Open to majors in the School of Music only.

MUED 114 Single Reed Instruments

1 credit, 1 hour

Students learn basic breathing, embouchure, sound-production, and fingerings for standard band and orchestra woodwind instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis in this course is on clarinet and saxophone.

Open to majors in the School of Music only.

MUED 115 String Instruments

1 credit, 1 hour

Students learn basic bowing techniques, hand positions, and fingerings for standard orchestral instruments, appropriate repertoire and pedagogy, and diagnosis of typical problems of beginning performers. The performance emphasis of this course is on violin and electric bass, with viola and cello being assigned to bass majors.

Open to majors in the School of Music only.

MUED 320 Music Pedagogy I - Private Lessons

l credit. I hour

Pedagogical and practical aspects relative to teaching private lessons. Students study the components of lessons, various pedagogical approaches, the interpersonal nature of private instruction, repertoire selection, diagnosis of problems, and administrative issues that are part of both private lessons and developing and managing a studio.

Prerequisites: MULS 212, MULS 222

MUED 321 Music Pedagogy II - Improvisation

I credit, I hour

The pedagogy of teaching improvisation to students of all ages, including an evaluation of literature available for various levels of difficulty.

Prerequisite: MUSC 232

MUED 400 Psychology of Music Teaching & Learning

3 credits, 3 hours

This course covers major theories and developments associated with music cognition and child development in physical, emotional, and psychological terms; and principles supported by psychological observation and investigation that appear to possess import for the teaching/learning endeavor in music. Emphasis is placed on the application of learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management.

Developmental theories, like those of Piaget and Erikson, and current research in cognitive science, are explored with attention to selecting learning experiences in the music and art classrooms.

Prerequisite: LACR 102

MUED 401 Music and Special Children

3 credits, 3 hours

This course consists of readings, discussions, guest speakers, classroom observations and simulated teaching to help students define and examine various types of disabilities; develop a background on special education practices and laws in America; develop an appreciation of the needs of handicapped persons in general society, in education, and in music education; and guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion-based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide the basis for evaluating student achievement.

Prerequisite: MUSC 452

MUED 430 Rehearsal Techniques - Jazz Ensemble

2 credits, 2 hours

Appropriate rehearsal techniques are studies along with rehearsal planning, score study and analysis, repertoire evaluation, selection, interpretation and preparation, performance aspects such as tuning, balancing, phrasing, and teaching improvisation in the rehearsal setting. Special topics include starting and building jazz programs, and jazz for younger students. Prerequisite: MULS 212, MULS 222 or MULS 232

MUED 431 Basic Conducting

2 credits, 2 hours

An introduction to a basic repertoire of conducting patterns and gestures, providing students with a hands-on laboratory conducting experience, and giving them opportunities to utilize their music theory analytical and aural skills. Through lectures, laboratory activities and assignments, students are introduced to the technical skills used in conducting, will be provided with opportunities to explore and implement them, and develop assessment strategies to improve their conducting.

Prerequisites: MUSC 204, MUSC 206

MUED 520 Music Pedagogy III: Pre-K to Grade 4

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music settings for children from pre-kindergarten through grade 4. Topies include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning.

Open to Masters in Teaching in Music Education only:

MUED 521 Music Pedagogy IV: Grades 5 to 8

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music in grades 5-8. Topics include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning, as well as the development of advanced skills in functional piano, and writing/arranging for classroom ensembles. Particular emphasis is placed on the use of technology (i.e., Smart Music, Yamaha MIS etc.) and social instruments in the music classroom. This is a TI:ME Level II course.

Open to Masters in Teaching in Music Education only.

MUED 522 Music Pedagogy V: Grades 9 - 12

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in classroom music in grades 9-12. Topics include goal setting and lesson planning, selection of age-appropriate materials and methods, and assessment of learning. Particular emphasis is placed on the use of technology (i.e., Finale, etc.) in the music classroom and teaching composition and music theory at the secondary school level, as well as digital/audio recording. This is a TI:ME Level II course.

Open to Masters in Teaching in Music Education only.

MUED 523 Music Pedagogy VI Vocal/Choral

2 credits, 2 hours

Study of pedagogical issues and approaches for music instruction in vocal/choral music. Topics include voice theory, vocal production, teaching methods, and instructional materials in K-12 settings. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent are considered.

Open to Masters in Teaching in Music Education only.

MUED 530 Conducting and Rehearsal Techniques: Elementary and Middle School Ensembles

3 credits 3 hours

Continued refinement of conducting skills developed in MUED 431 Basic Conducting with application to performing ensembles in the elementary and middle grades. Age-appropriate rehearsal techniques are emphasized along with rehearsal planning, score study and analysis, repertoire evaluation and selection, and assessment and reflection skills. Special topics include recruitment of performers and scheduling lessons.

Open to Masters in Teaching in Music Education only.

MUED 531 Conducting and Rehearsal Techniques: High School and Community Ensembles

3 credits, 3 hours

Continued refinement of conducting skills developed in MUED 431 Basic Conducting with application to secondary school and community-based adult performing ensembles. Appropriate rehearsal techniques are emphasized along with rehearsal planning, score study and analysis, repertoire evaluation and selection, and assessment and reflection skills. Special topics include issues related to program development and management.

Open to Masters in Teaching in Music Education only.

MUED 540 Student Teaching - Elementary

4 credits, hours vary

Taken in a cooperating school, the internship represents full-time employment equivalency under the mentorship of a certified music teacher. It is intended to provide the practical experience in which the intern is integrated into the program, assuming professional-level responsibilities and experiences. A university supervisor observes, advises, facilitates the relationship between mentor and intern, and assesses the student during the internship.

Corequisites: MUED 520, MUED 521, MUED 541 Open to Masters in Teaching in Music Education only:

MUED 541 Student Teaching Seminar -Elementary

1 credit, 1 hour

Discussion and analysis of field experiences, special workshops and field trips. Continuing development and refinement of skills in reflective practice is emphasized as well as the needs of special learners.

Corequisite: MUED 540

Open to Masters in Teaching in Music Education only.

MUED 542 Student Teaching Secondary

4 credits, hours vary

Taken in a cooperating school, the internship represents full-time employment equivalency under the mentorship of a certified music teacher. It is intended to provide practical experience in which the intern is integrated into the program, assuming professional-level responsibilities and experiences. A university supervisor observes, advises, facilitates the relationship between the mentor and intern, and assesses the student during the internship. Corequisites: MUED 522, MUED 531, MUED 543 Open to Musters in Teaching in Music Education only.

MUED 543 Student Teaching Seminar: Secondary

1 credit, 1 hour

Discussion and analysis of field experiences, special workshops and field trips. Continuing development and refinement of skills in reflective practice is emphasized as well as certification, job searching, career development, and instrument repair.

Corequisite: MUED 542

Open to Masters in Teaching in Music Education

MUED 600 Historical Foundations of Music

Education
3 credits, 3 hours

An intensive reading course in the history of educational thought and practices in music education in the United States from the Colonial Period to modern times. Student will develop a basic understanding of the historical roots of Music Education in America and various movements, philosophies, and events that have had an impact on it. These movements and philosophies will be analyzed in terms of their impact and effectiveness and why some have succeeded where others failed. An analysis of ideas and events will reveal historical cycles. socio-political ramifications, and periodic reintroduction/revision of previous ideas and approaches. Current trends in American music education will be analyzed though the use of historical perspective. Students will also develop basic historical research and reporting

Open to Masters in Teaching in Music Education only.

MUED 601 Philosophical Foundations Of Music Education

3 credits, 3 hours

An intensive reading course in the philosophical basis of music education, Emphasis is placed on how one's philosophic perspective informs and molds praxis with particular application to the curriculum and instruction in school music. The course moves chronologically from the roots of Philosophy in Ancient Greece to today, but most emphasis is placed on 20th and 21st century thought and movements in American education. Students develop a basic understanding of the philosophical perspectives of Music Education in America and various movements, philosophies and events that have had an impact on it. Student becomes familiar with the basic schools and terminology of philosophy needed to be able to think about and discuss philosophical issues in music, education, and music education. Current trends in American music education will be analyzed from a philosophical perspective. Students will develop basic philosophical research and reporting skills.

Open to Masters in Teaching in Music Education only.

MUED 602 Sociological Foundations of Music

3 credits, 3 hours

An intensive reading course in the sociology of music education's role in society. Students will develop a basic understanding of the sociological functioning of music in society and how education in music should, but often does not, meet the greater society's needs. Socialization in performing groups, group identity, and sociology of schools will be studied. Current trends in American music education will be analyzed from a sociological perspective. Students will also develop basic sociological research and reporting skills.

Open to Masters in Teaching in Music Education only.

MUED 603 Curriculum and Assessment in Music Education

3 credits, 3 hours

The course covers the development, writing and evaluation of curriculum as a dynamic interactive process based on research. Students develop curriculum writing and evaluation skills through critical review of various curricula, analyses of curriculum models and developing their own curricula. Measurement and assessment of learning, which is the crucial dynamic element in curricula, is covered in depth. Upon completion of the course students should be able to critically analyze curricula, design curricula, and develop appropriate assessment tools for various music learning situations.

Open to Masters in Teaching in Music Education only

Music - Lessons

MULS 111, 112, 211, 212, 311, 312, 411, 412

Formerly MU 192A/B - MU 492A/B

Applied Major Instruction - Instrumental

3 credits, 1 hour

Private instruction in instrumental area. Requirements include a year-end graded examination by a jury.

Open to Instrumental Performance majors only.

MULS 121, 122, 221, 222, 321, 322, 421, 422

Formerly MU 191A/B - MU 491A/B

Applied Major Instruction - Voice

3 credits, 1 hour

Private instruction in voice. Requirements include a year-end graded examination by a jury.

Open to Voice majors only.

MULS 131, 132, 231, 232, 331, 332, 431, 432

Formerly MU 193A/B - MU 493A/B

Applied Major Instruction - Composition

3 credits, 1 hour

Private instruction in composition.

Requirements include a year-end graded examination by a jury.

Open to Composition majors only.

MULS 400

Formerly MU 040

Senior Recital

0 credits, 0 hours

Year-end graded public recital in the student's major.

Open to majors in the School of Music only.

MULS 641 & 642

Formerly MU 592A/B

Applied Major Instruction - Graduate

3 credits, 1 hour

Private instruction in instrumental, vocal, and composition areas.

Open to Masters in Jazz Studies only.

Music - Non-Major

MUNM 101 & 102

Formerly MU 190A/B

Applied Instruction Non-Majors

1.5 credits, 0.5 hours

Private instruction in all instrumental, vocal, and composition areas.

Repeatable for credit.

MUNM 111 & 112

Formerly MU 123A/B

Guitar Class for Non-Majors I & II

l credit, 1 hour

One-hour class of guitar instruction in contemporary guitar. Course covers basic technique including fingering, scales, chords, and chord melodies.

Not open to music majors specializing in guitar. May be taken twice for credit.

MUNM 113 & 114

Formerly MU 124A/B

Drum Class for Non-Majors

1 credit, 1 hour

Drum set instruction in basic technique and contemporary styles including rock, jazz, and Brazilian.

Not open to Music majors specializing in percussion. May be taken twice for credit.

MUNM 115 & 116

Formerly MU 125A/B

Brass Class for Non-Majors

1 credit, 1 hour

Designed for students with little or no experience or formal training. Students will learn basic breathing, embouchures, and reading techniques.

Not open to Music majors specializing in brass. May be taken twice for credit.

MUNM 117 & 118

Formerly MU 126A/B

Saxophone Class for Non-Majors

1 credit, 1 hour

Introductory class in saxophone techniques, embrouchure, sound production, breathing, fingering, and literature.

Not open to Music majors specializing in saxophone. May be taken twice for credit.

MUNM 121 & 122

Formerly MU 127A/B

Flute Class for Non-Majors

1 credit, 1 hour

Provides the student with a solid introduction to tone and technique development and repertoire for the flute.

Not open to Music majors specializing in flute. May be taken twice for credit.

MUNM 123 & 124

Formerly MU 130A/B

Piano Class for Non-Majors

1 credit, 1 hour

One-hour class of piano instruction in traditional beginning piano. Coursework includes basic technique including scales, chords, and chord melodies.

Not open to Music majors specializing in piano.
May be taken twice for credit.

MUNM 131 & 132

Formerly MU 111A/B

Composition for Non-Majors

1 credit, 1 hour

Students develop basic skills in various aspects of composition, including form, melody, harmony, rhythm, color, texture, notation, improvisation, and orchestration.

Not open to Composition majors. May be taken twice for credit.

MUNM 141 & 142

Formerly MU 141A/B

Voice Class for Non-Majors

l credit, l hour

One-hour class of voice instruction in the classical training of voice. Course will cover proper technique of breathing, support, focus of tone, production of clear, vocal line, and some musical interpretation of literature.

Not open to Voice majors.

May be taken twice for credit.

Music - Performance

MUPF 121 & 122

Formerly MU 139 & 140

Styles and Diction

1 credit, 1 hour

Required of all vocal majors. Students practice English and Italian diction, and perform for faculty and guests in a variety of musical styles. *Open to Voice majors only*:

MUPF 130

Formerly MU 100

Major Workshop

1 credit, 1 hour

Students, grouped by major, learn and practice aspects of instrumental performance including technique, literature, sight-reading, and improvisation. Students perform individually and in groups.

Open to majors in the School of Music only.

MUPF 221 & 222

Formerly MU 241.4/B

Vocal Styles and Diction I & II

2 credits, 2 hours

This course brings together 2nd and 3rd year vocal majors to expose them to the wide variety of literature and styles required of professionals. Students perform and are critiqued by faculty and guests. English, Italian, French, and German diction are studied.

Prerequisite: MUPF 122

Open to majors in the School of Music only.

MUPF 331

Formerly MU 309

Advanced Rhythmic Skills

1 credit, 1.5 hours

A skills-based class intended to advance the student's rhythmic understanding and performance abilities as applied to solo and sectional playing and singing, improvisation, reading, arranging, transcribing, and composing. Subject matter is derived from and applies to contemporary American and Latin art and popular music.

Prerequisites: MUSC 204, MUSC 206, MUSC 232 Open to majors in the School of Music only.

MUPF 333 & 334

Formerly MU 441A/B

Vocal Workshop

1 credit, 1 hour

An exit-level course for vocal majors that prepares students for the musical, career, and performance practices they will encounter in the competitive professional marketplace. Class includes lectures by guest singers, composers, opera and musical directors, vocal coaches, and record producers.

Prerequisite: MULS 222 Open to Voice majors only.

MUPF 351 & 352

Formerly MU 346A/B

Vocal Literature

l'credit, l hour

The purpose of the course is to develop a greater knowledge of the vocal literature of all periods.

MUPF 381 & 382

Formerly MU 342A/B

Voice Pedagogy

1 credit. 1 hour

An in-depth study of the anatomy and physiology of the voice; its structure and function. The study and evaluation of various pedagogical theories of voice training.

Perequisite: MULS 232

Open to Voice majors only.

MUPF 383 & 384

Formerly MU 344A/B

Opera Staging

2 credits, 0 hours

The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas.

Open to majors in the School of Music only. May be taken four times for credit.

MUPF 483 & 484

Formerly MU 444A/B

Opera Staging

2 credits, 0 hours

Continuation of MUPF 383.

May be taken four times for credit.

MUPF 680

Formerly MU 603

Graduate Project/Recital

3 credits, 3 hours

Independent research project designed to enable the student to work in depth on a topic of special relevance applicable to performance. The graduate project is evaluated in two parts: as a thesis, with the expectation that the student has completed extensive research in a comprehensive manner, and as a recital, in which the student incorporates aspects of the project and demonstrates personal instrumental growth. Students give presentations throughout the semester in seminar setting, showing their progress in research and its application to performance.

Open to Masters in Jazz Studies only,

Music -Ensembles

MUPF 660

Formerly MU 775

Graduate Ensemble

l credit, 1.5 hours Repeatable for credit.

MUPF 861

Formerly MU 761

Handbell Choir

1 credit, 1.5 hours Repeatable for credit.

MUPF 862

Formerly MU 762

Chamber Singers Ensemble

1 credit, 1.5 hours
Repeatable for credit.

MUPF 863

Formerly MU 763

Opera Scenes Ensemble

1 credit, 1.5 hours
Repeatable for credit.

MUPF 864

Formerly MU 764

Small Jazz Ensemble

1 credit, 1.5 hours Repeatable for credit.

MUPF 865

Formerly MU 765

New Music Ensemble

1 credit, 1.5 hours Repeatable for credit.

MUPF 872

Formerly MU 772

Chorus

1 credit, 4 hours

 $Repeatable \, for \, credit.$

MUPF 874

Formerly MU 774

Large Jazz Ensemble

l credit, 4 hours Repeatable for credit.

MUPF 875 & 876

Formerly MU 773A/B

Piano Accompanying

1 credit, 1 hour

Designed to provide theoretical knowledge and practical experience in vocal, instrumental, and dance accompanying. The course includes historical information, stylistic guidelines, vocal diction training, and coaching techniques, in addition to regular class performances and studio accompanying for major teachers. In addition, a sight-reading lab is required to facilitate the learning and preparation of music for class and studio assignments. The final project includes a public performance demonstrating accompanying skills.

Theater - Core

THEA 151

Formerly TH 113

Survey of Theater Arts

3 credits, 3 hours

Designed to foster students' intellectual engagement with drama and theater, from classical to contemporary, by introducing them to the basic terminology and methodology used in understanding plays and performances. A range of critical perspectives are applied to a variety of plays from different periods and places; additionally, a number of contexts for theater study are introduced, including theater history and production elements.

Priority enrollment to majors in the School of Theater Arts.

THEA 152

Formerly TH 213

Script Analysis

3 credits, 3 hours

Introduces the student to practical analysis of texts/scripts. The course explores the concepts of conflict, human action, character, action/ reaction cycle, dramatic structure, translations and resources external to the script (historical perspective). At the course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic and understand the consequences of each element of a performance on its audience.

Prerequisite: THEA 151 or LACR 102
Priority enrollment to majors in the School of
Theater Arts.

THEA 161

Formerly TH 121

Collaboration in Theater

3 credits, 3 hours

A study of how the functions of the various role-players in theatrical production intersect. Special focus is given to the behind-the-scenes production staff and the creative artists whose work intertwines on its way to final public presentation. Discussions embrace working within the production bureaucracy, the need to work within means and the spirit of teamwork that yields a successful production experience.

THEA 272

Formerly TH 257

Study Abroad: London Theater

3 credits, 3 hours

A first-person, on-site encounter with the modern professional theater scene in London, England. In this study abroad course, students embark on several tours of London theater institutions, attend a minimum of five plays and participate in a series of lectures and seminars designed to provide background for the activities that have been scheduled for the trip. The course convenes for roughly two weeks during the mid-year break and is included in the student's registration for the Spring term. Instructor permission required.

Prerequisite: LACR 102
May be taken twice for credit.

THEA 351 & 352

Formerly T11 311A/B

Theater History I & II

3 credits, 3 hours

Two-semester survey of the history of theater: its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions and lectures. The course explores the history of theater through its artistic, spiritual, political and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing and designing techniques to the theater of other periods of history. Prerequisite: THEA 152

Open to majors in the School of Theater Arts only.

THEA 353 & 354

Formerly TH 312A/B

Musical Theater History I & II

3 credits, 3 hours

Two-semester survey of the history of the American musical theater in the 19th and 20th centuries. Students develop insight into the writers, performers and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students undertake research projects focusing on major performers, writers, directors, and choreographers. Artists and their work are studied in print and on audio and video recordings.

Prerequisite: LACR 102

Priority enrollment to Musical Theater majors.

THEA 460

Formerly TH 419

Business of Theater

1 credit, 1.5 hours

Exploration of the business and legal aspects of careers in the professional theater: the roles of agents, managers, producers, and managing directors are explored, Involves lectures on various topics such as unions, contracts, taxes, management and representation as well as occasional visits by professionals in the field. Prerequisite: THST 302, THST 461 or THST 330 Open to majors in the School of Theater Arts only.

THEA 475

Formerly TH 475

Special Studies in Theater Arts

3 credits, 3 hours

Topics and studies of current interest in areas of theater practice, such as new trends or movements in performance, movement, voice work or international theater. Topics could also include areas of theater production, guest artists' workshops or contemporary developments in the field. Courses can be taught in either a studio or lecture format with contact hours varying accordingly.

Instructor permission required. Repeatable for credit.

THEA 499

Formerly TH 449

Internship

3-15 credits

Hands-on involvement with a professional company. Placements may consist of administrative or production support work, positions in assistance to directors, producers, stage managers, designers or dramaturgs, literary management, casting, understudying or performance, and may be outside the Philadelphia

Open to majors in the School of Theater Arts only. Student must have completed the first semester of their Junior year (75 credits).

Theater -Movement & Dance

THMD 111 & 112

Formerly TH 151

Beginner Ballet

0.5 credits, 1.5 hours

Ballet technique training oriented to the specific needs of the musical theater performer. Classes build strength and awareness while extending the student dancer's physical and expressive range.

Open to majors in the School of Theater Arts only. Priority enrollment to Musical Theater majors.

THMD 121 & 122

Formerly TH 153 & 154

Beginner Jazz

0.5 credits, 1.5 hours

Jazz dance technique training oriented to the specific needs of the musical theater performer. Classes build strength and awareness, while extending the student dancer's physical and expressive range. Emphasis placed on isolation of muscle groups and rhythm training. Priority enrollment to Musical Theater majors. Open to majors in the School of Theater Arts only.

THMD 131 & 132

Formerly TH 155 & 156

Beginner Tap

0.5 credits, 1.5 hours

Dance Technique training in tap. Attention to the specific needs of the Musical Theater performer. Introduction of Broadway dance style as well as hoofing. Tap vocabulary and terminology introduced.

Open to majors in the School of Theater Arts only. Priority enrollment to Musical Theater majors.

THMD 161 & 162

Formerly TH'115AIB

Movement for Actors I & II

1 credit, 1.5 hours

Introduces basic movement vocabulary in Modern Dance using basic improvisational technique. The course is designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. Course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Open to Acting majors only.

THMD 163

Formerly TH 101

Neutral Mask

1 credit, 1.5 hours

A sequence of instruction in mask/movement techniques designed to remove all pedestrian movement from the actor, thereby helping the student to begin to develop a movement vocabulary. Develops students' awareness of their own personal movement habits and their ability to drop their habits in order to achieve neutral body movement. Exercises are designed to achieve neutral body by beginning with simple actions and progressing to object identification. Open to Acting and Applied Theater Arts majors only.

THMD 164

Formerly TH 114

Mask Characterization

1 credit, 3 hours

An introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body and ridding the student of self conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body.

Prerequisite: THMD 163

Open to majors in the School of Theater Arts only.

THMD 171

Formerly TH 105A

Stage Combat I

2 credits, 3 hours

The integration of aggressive acting intent and safe combat techniques using both the unarmed body and the knife.

Open to Acting and Applied Theater Arts majors only.

THMD 172

Formerly TH 105B

Stage Combat II

2 credits, 3 hours

The integration of aggressive acting intent and safe combat techniques using a saber or single

Prerequisite: THMD 171

THMD 211 & 212

Formerly TH 251 & 252

Intermediate Ballet

0.5 credits, 1.5 hours

This course is a continuation of the previous year's dance training. There is greater emphasis on additional steps and increasing flow and speed. More center floor and combination work is demanded.

Prerequisite: THMD 111 or THMD 112

Open to majors in the School of Theater Arts only. Priority enrollment to Musical Theater majors. Repeatable for credit.

THMD 221 & 222

Formerly TH 253 & 254

Intermediate Jazz

0.5 credits, 1.5 hours

A continuation of the previous year's dance training with focus on the jazz technique needs of the musical theater performer. More intricate combination work, turning, increase in speed and strength.

Prerequisite: THMD 121 or THMD 122

Open to majors in the School of Theater Arts only. Priority enrollment to Musical Theater majors. Repeatable for credit.

THMD 231 & 232

Formerly TH 255 & 256

Intermediate Tap

0.5 credits, 1.5 hours

A continuation of the previous year's dance training with focus on the technical and stylistic needs of the musical theater performer. More difficult steps, more intricate patterns and rhythms are explored.

Prerequisite: THMD 131 or THMD 132

Open to majors in the School of Theater Arts only. Priority enrollment to Musical Theater majors. Repeatable for credit.

THMD 261 & 262

Formerly TH 215A/B

Movement for Actors III & IV

2 credits, 3 hours

Utilizes intensive physical-emotional improvisation work, including exercises in Williamson technique, rhythmic movement, center floor work, stretches and the use of physical impulse to expand emotional range.

Prerequisite: THMD 163

Open to Acting majors only.

THMD 271

Formerly TH 205A

Stage Combat III

2 credits, 3 hours

This intermediate course teaches the integration of safety and acting with the techniques of broadsword and rapier-and-dagger.

Prerequisite: THMD 172

THMD 272

Formerly TH 205B

Stage Combat IV

2 credits, 3 hours

Intermediate course prepares the student for the National Stage Combat Proficiency Test, adjudicated the last day of class by a Fight Master from the Society of American Fight Directors. This test includes unarmed combat, rapier-and-dagger and broadsword, integrated into a character-specific scene of dramatic conflict. *Prerequisite: THMD 271*

THMD 311 & 312

Formerly TH 351 & 352

Advanced Ballet

0.5 credits, 1.5 hours

A continuation of the two prior years of training. Execution of all jumps, all dance steps in combination, in turns and in relevé. Styles and performance technique explored.

Prerequisite: THMD 212

Open to Acting and Musical Theater majors only: Repeatable for credit.

THMD 321 & 322

Formerly TH 353 & 354

Advanced Jazz

0.5 credits, 1.5 hours

A continuation of jazz training of the two previous years. More technically challenging steps, more intricate combination at more rapid instructional pace. Styles and performance technique emphasized.

Prerequisite: THMD 222

Open to Acting and Musical Theater majors only. Repeatable for credit.

THMD 341 & 342

Formerly TH 357& 358

Partnering

0.5 credits, 1.5 hours

For the more advanced student, this course explores the dynamics of partnering including Ballet and Jazz lifts, turns, tilts, balances, simple to advanced. Also includes, swing, mambo, cha cha, disco, strength, weights training and conditioning.

Prerequisite: THMD 212

Corequisite: THMD 321

Open to Acting and Musical Theater majors only.

THMD 361 & 362

Formerly TH 315A/B

Movement for Actors V & VI

2 credits, 3 hours

Develops clarity and precision of movement through increased awareness of action and character. The student develops greater kinesthetic sense and enhances his/her capability for expressive movement. First term focuses on Laban efforts and Viewpoint work; second term on LeCoq techniques and period work.

**Prerequisite: THVC 212 or THMD 262*

Open to Acting and Musical Theater majors only.

THMD 371 & 372

Formerly TH 305A/B

Stage Combat V & VI

2 credits, 3 hours

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons, Weapons and texts change each semester.

Prerequisite: National Stage Combat Proficiency Test Recognition

Instructor permission required.

THMD 461

Formerly TH 415A

Movement for Actors VII

2 credits 3 hours

Continuation of THMD 362. Work in LeCoq movement. Spring term develops a senior movement project.

Prerequisite: THMD 362

Open to Acting majors only.

THMD 462

Formerly TH 415B

Senior Movement Project

2 credits, 3 hours

See THMD 461.

Open to majors in the School of Theater Arts only. Student must have completed the first semester of their Juniar year (75 credits).

THMD 471 & 472

Formerly TH 405A/B

Stage Combat VII

2 credits, 3 hours

Advanced exploration of the text-specific challenges of fight direction and fight performance using a wide variety of weapons. Weapons and texts change each semester.

Prerequisite: THMD 372

Theater - Production & Design

THPD 120

Formerly TH 103L

Crew

0 credits, hours vary

Four different production assignments for School of Theater productions. Continues the classroom instruction in theater tech skills, providing an increased understanding of Technical Production.

Open to majors in the School of Theater Arts only. Repeatable for credit.

THPD 123

Formerly TH 123

Scene and Lighting Technology

2 credits, 2 hours

Introductory course in various phases of physical production dealing with the stage, house, backstage personnel and their duties, construction and painting of scenery, stage lighting, costumes, props and makeup.

Corequisite: THPD 125

Priority enrollment to majors in the School of Theater Arts.

THPD 124

Formerly TH 124

Costume & Property Technology

2 credits, 2 hours

Introductory course in various phases of physical production dealing with the stage, house, backstage personnel and their duties, construction and painting of scenery, stage lighting, costumes, props and makeup.

Corequisite: THPD 126

Priority enrollment to majors in the School of Theater Arts.

THPD 125

Formerly TH 123L

Scene & Lighting Tech Lab

1 credit, 1.5 hours

Supports Scene and Lighting Technology.

Corequisite: THPD 123

Open to Applied Theater Arts and Theater Design and Technology majors only.

THPD 126

Formerly TH 124L

Costume & Property Tech Lab

1 credit, 1.5 hours

Laboratory experience for students in SOTA's Applied Theater Arts and Design-Tech program. Students will receive foundation training in scenery construction and rigging, lighting and electrical production, costume and property construction and provide production support serving as primary assistants to professional designers working on SOTA shows. Weekly hours may vary depending upon assignment. Open to Applied Theater Arts and Theater Design and Technology majors only.

THPD 127

Formerly TH 111

Makeup

1 credit, 2 hours

Focuses on cosmetic application combined with thorough exploration of the relationship of appearance to character. The course emphasizes the total visual impact of the character on the audience, discussing in depth the contribution of props and costume to the overall effect. The student is given clear directions on the basic techniques including methods and materials for all types of stage makeup, period makeup, fantasy and the use of three-dimensional makeup and prosthetic make-up.

Prerequisite: THPD 120

Open to majors in the School of Theater Arts only.

THPD 261

Formerly TH 227

Fundamentals of Stage Management I

3 credits, 3 hours

An examination of the role of the stage manager in theatrical production. Practice in the techniques of pre-production activity, coordinating and maintaining rehearsal discipline, developing a prompt script and calling a show. *Prerequisite: THPD 124*

Open to majors in the School of Theater Arts only. Priority enrollment to Applied Theater Arts.

THPD 262

Formerly TH 228

Theater Management

3 credits, 3 hours

An introduction for the Applied Theater Arts student to the important role that theater managers and their administrative staffs play in the day-to-day operations of theater companies. A close-up look at all the facets of running a successful theater: fundraising and audience development, marketing and public relations, fiscal organization and board relations, box office and house management and educational outreach.

Prerequisite: THPD 261

Open to majors in the School of Theater Arts only. Priority enrollment to Applied Theater Arts majors.

THPD 264

Formerly TH 237

Fundamentals of Technical Direction

3 credits, 3 hours

Foundation training in the role of a technical director, including production scheduling, coordinating, planning, budgeting, familiarity with materials, equipment and purchasing procedures.

Prerequisite: THST 232

Open to majors in the School of Theater Arts only. Priority enrollment to Theater Design and Technology majors.

THPD 320

Farmerly TH 349

Production Practicum

I credit, hours vary

Practical application of training to experiences in a wide range of production areas: dramaturgy, design, technology, theater management, etc. May include realized studio, workshop or project assignments.

Prerequisite: THPD 120 or THPD 261

Open to Applied Theater Arts and Theater Design and Technology majors only.

Repeatable for credit.

THPD 361

Formerly TH 327

Advanced Stage Management

3 credits, 3 hours

Advanced study of the stage manager's function in theatrical production. Coordination of production personnel and the management responsibilities in the pre-rehearsal, rehearsal, and production periods.

Prerequisite: THPD 261

Priority enrollment to Applied Theater Arts majors. Open to majors in the School of Theater Arts.

THPD 460

Formerly TH 460

ATA Seminar

3 credits, 3 hours

Analysis and study of contemporary practices and trends in non-performance disciplines of theatrical production. Students will engage in readings, discussions and writing projects dealing with their experiences to-date in their chosen field of theatrical endeavor. The course may require field trips and/or attendance at special events to place current trends in larger social and practical contexts, and to help the student develop strength and perspective within his or her own work.

Prerequisite: THEA 499
Open to Applied Theater majors only.

THPD 461 & 462

Formerly TH 451 & 452

Senior Project

3 credits, 3 hours

Faculty-approved and supervised capstone experience in a student's area of concentration. May be a School of Theater Arts-sponsored project or one with a reputable outside company recognized by the faculty and area professionals.

Prerequisite: Two semesters THDP 320
Open to Applied Theater Arts and Theater Design and
Technology majors only.

Theater - Studio

THST 101 & 102

Formerly TH 103A/B

Acting Studio I & II

3 credits, 6 hours

An introductory studio focusing on the fundamentals of acting including basic skills for stage communication, voice and movement; involves centering and exercises designed to increase physical and emotional stamina, identify and strengthen technique, develop focus and concentration and introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self. Open to Acting, Applied Theater Arts and Musical Theater majors only:

THST 110

Formerly TH 1221

Music Skills Lab

0 credits, 1 hour

Supports Music Skills I and II.

May be taken twice for credit.

THST 111 & 112

Formerly TH 122A/B

Music Skills for Musical Theater I

2 credits, 3 hours

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms, and simple chords. Students learn to read from 'lead sheet' notation. Examples are drawn from the musical theater repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab.

Corequisite: THST 110

Open to Musical Theater majors only:

THST 131

Formerly TH 139

Theater Design I: Introduction to Design

3 credits, 3 hours

The fundamentals of design for the theater including costume, lighting, and scenery. Review of the designer's role in the production process, design requirements, and aesthetics. Emphasis on the basic principles of two-dimensional art and graphic forms through various media and study of color and color theory. Priority enrollment to Theater Design and Technology majors.

THST 132

Formerly TH 239

Theater Design II: Scene Design

3 credits, 3 hours

An exploration of and instruction in techniques for theatrical scenic design. This class would include lectures, individual guidance, discussions and projects investigating the aesthetic, technical, and practical problems of designing scenery for the stage.

Prerequisites: THST 231, FNDP 112, FNDP 122 or FNDP 132

Priority enrollment to Theater Design and Technology majors.

THST 181 & 182

Formerly TH 100A/B

Acting for Non-Majors I

2 credits, 4 hours

This course introduces the non-actor to improvisation, character development, and the basic idea of action and objective in performance. The first four weeks acclimate the new actor to being expressive in a group using body and voice through improvisation, theater games, movement; breathing and relaxation techniques are also taught. The student is introduced to script analysis and asked to write and develop monologues to create dramatic characters for performance. Grading is based on class participation and progress with the work on monologues.

THST 201

Formerly TH 223

Acting Studio: Technique I

4 credits, 7.5 hours

Study in contact and truthful response, conversational reality, concentration, spontaneity, getting in touch with one's own behavior and that of others.

Prerequisite: THST 102 Corequisite: THVC 211

Open to Acting and Musical Theater majors only.

THST 202

Formerly TH 224

Acting Studio: Technique II

4 credits, 7.5 hours

Refinement of the actor's inner resources and further development of the actor's technique and skills at textual analysis. Exploration of relationship, point of view, circumstance, truthful involvement, and the reality of doing.

Prerequisite: THST 201 Corequisite: THVC 212

Open to Acting and Musical Theater majors only.

THST 210

Formerly TH 222L

Advanced Music Skills Lab

0 credits, 1 hour Supports Music Skills III and IV. May be taken twice for credit.

THST 211 & 212

Formerly TH 222A/B

Music Skills for Musical Theater III & IV

2 credits, 3 hours

Continued skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. Examples are drawn from a wide range of musical repertoire. In-class exercises and drills are supplemented with computer-based instruc-

Prerequisite: THST 121 Corequisite: THST 210 Open to Musical Theater majors only.

THST 222

Formerly TH 241

Foundations of Singing/Acting

2 credits, 3 hours

Students are introduced to techniques for handling the unique challenges of integrated singing-acting. Vocal technique and acting technique are integrated through intensive work on solo literature, musical scenes, exercises and improvisations.

Prerequisites: THST 112, THVC 122, THST 201 Open to Musical Theater majors only.

THST 231

Formerly TH 339

Theater Design III: Lighting Design

3 credits, 3 hours Fundamental procedures for lighting, with

emphasis on the functions of theatrical stage lighting. Discussions and projects investigating the problems of lighting design, including electrical principles, instrumentation, color, media, equipment control, planning, and rigging. Prerequisite: THST 232

Priority enrollment to Theater Design and Technology majors.

THST 232

Formerly TH 439

Theater Design IV: Costume Design

3 credits, 3 hours

Further study of materials and principles, tools, supplies and techniques of costume design and construction, with emphasis on pattern drafting, cutting and draping.

Prerequisite: THST 232

Open to Theater Design Technology majors only.

THST 265

Formerly TH 217B

Directing Studio

3 credits, 3 hours

Introduces the basics of acting coaching coordinated with script analysis and dramatic criticism. Semester culminates with student staging and coaching a medium-length scene from a modern play.

Open to majors in the School of Theater Arts only.

THST 266

Formerly TH 217A **Directing Studio**

3 credits, 3 hours

An introductory course that explores the process of stage directing from inspiration to opening night. An introduction to the basic fundamentals of directing, including a thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. Finally the student will be asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then simple

Open to majors in the School of Theater Arts only.

THST 281 & 282

Formerly TH 200A/B

Acting for Non-Majors III & IV

1 credit, 1.5 hours

THST 301

Formerly TH 323

Acting Studio: Technique III-

3 credits, 6 hours

Studies in advanced acting. Further development of performance technique as it relates to the rehearsal process. Special emphasis given to clarity of behavior, characterization, action and objective. Scene work used as a means of gauging the actor's ability to apply studio work to text.

Prerequisite: THST 202 Corequisite: THMD 361

Open to Acting and Musical Theater majors only.

THST 302

Formerly TH 324

Acting Studio: Poetic Realism

3 credits, 6 hours

Exploration of scene study methods as they apply to dramatic works by such authors as Ibsen, Strindberg, Wilde, Chekhov, Synge, O'Casey and Shaw, and further development of actor's attention to and application of behavioral specificity.

Prerequisite: THST 301

Open to Acting and Musical Theater majors only.

THST 320

Formerly TH 320

Musical Theater Performance

2 credits, 4 hours

An elective course for actors, singers, and dancers in which students can explore the craft of the singing actor through exercises, improvisations and repertoire study. Students will learn and rehearse solos, scenes, and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease, and expressiveness in musical heater performance.

Instructor permission required. May be taken three times for credit.

THST 321 & 322

Formerly TH 318A/B

Musical Theater Repertory

2 credits, 3.5 hours

Scenes, songs and dances are drawn from the diverse musical theater repertory, enabling the student to develop versatility and a sense of

Prerequisites: THST 212, THST 222 Open to Musical Theater majors only.

THST 330

Formerly TH 429

Design Technology Seminar

3 credits, 3 hours

This seminar style class is designed as a forum for considering challenges and concepts facing advanced design and technology students. Course will deal with advanced design concepts and applications in the various theatrical fora, including dance, opera, ballet, and musical theater. Solutions will be sought through the collaborative process with costume, lighting, scene design and theater tech students arriving at conceptual treatments and visualizations.

Prereauisite: THPD 264

Open to Theater Design Technology majors only.

THST 331 Theater Design V: Sound Design

3 credits, 3 hours

Fundamental procedures for sound creation and reproduction, with emphasis on the function and practice of theatrical sound design. Lectures, discussions, demonstrations, and projects investigating the problems of sound design for the stage, including sound production, modification, amplification, balance, instrumentation, character of sound, media, equipment control, planning and rigging in stage space, and working with stage management to set cues for the live performances.

THST 341

Formerly TH 330

Acting on Camera

1 credit, 2 hours

Designed for acting students who want to gain knowledge and experience in acting for film and television, the primary market in the entertainment industry. Sessions give each participant a hands-on experience in acting for the camera. The actors are able to see and evaluate each other's film work during a special screening session at the end of the course. Perequisite: THST 202
Open to Acting majors only:

THST 343

Formerly TH 325

Oral Interpretation

2 credits, 4 hours

The course examines the elements of form and structure in various kinds of literature, and applies that analysis to the craft of the performance. Studies begin with fairy tales, investigate modern and contemporary retellings of fairy tales, and continue with modern and contemporary short stories. The techniques of oral interpretation—different than those used in a studio acting class—focus on the meaning of literature via suggestive vocal dexterity and subtlety of revelation, rather than explicit action. Students are required to write papers analyzing the literature they choose to perform. Prerequisite: THPD 120

Open to majors in the School of Theater Arts only.

THST 344

Formerly TH 326

Audition Techniques

2 credits, 3 hours

This course focuses on the skills necessary to audition successfully for theater, film, and television. Topics include cold readings, monologues, television commercials, and dealing with agents and casting directors.

Prerequisite: THST 361 or THST 302

 $Open\ to\ Acting\ and\ Applied\ Theater\ Arts\ majors\ only.$

THST 361

Formerly TH 317

Fundamentals of Directing

3 credits, 3 hours

An overview of the directorial process. Discusses the various facets of a director's job, especially in the early phases of a production, e.g. working with the actor, casting, table work and rehearsal, and culminates with each student directing a scene of his/her own. The emphasis is on empowering the students as theater practitioners, within the rehearsal process, by introducing them to the basic problems encountered by the stage director, with whom

Prerequisites: THST 331, THPD 261 or THST 301 Open to Acting, Applied Theater and Theater Design and Technology majors only.

THST 371 & 372

all theater participants work.

Formerly TH 313A/B

Rehearsal & Performance I & II

4 credits, hours vary

Preparation and presentation of faculty-directed works in progress or in major production projects. In addition, each student will prepare and present a performance journal.

Prerequisite: THST 202

Open to majors in the School of Theater Arts only.

THST 401

Formerly TH 423

Acting Studio: Verse Drama I

4 credits, 7 hours

Integrated voice and performance work on period scenes and monologues. Material to be covered includes Greek and Restoration. *Instructor permission required.*

Prerequisite: THST 302

THST 402

Formerly TH 424

Acting Studio: Verse Drama II

4 credits, 7 hours

Continues the student's training in the most advanced level of period style work. Increased attention to voice work is supported by the use of texts from Greek to Restoration. Exploration of comic techniques, heightened behavior and emotional support.

Prerequisite: THST 401 Instructor permission required.

THST 440

Formerly TH 412

New Play Workshop

3 credits. 3 hours

This workshop will explore the collaborative relationship between the playwright, director and actor in the practical creation of a new work. Within a supportive environment that encourages risk and exploration, the new work will be developed through dramaturgical investigation, class discussion and critiques by the instructor, and will result in an informal reading of the piece.

Prereauisite: THST 361

Priority enrollment to Applied Theater Arts majors. Open to majors in the School of Theater Arts.

THST 441

Formerly TH 430

Stage to Video Production

2 credits, 3 hours

Project work both behind and in front of the camera. Each actor works on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure, and believable. ATA students will deal with Production Assistant responsibilities, such as continuity, assisting directing, etc. Student assignments may vary according to strengths and interests. Special benefit: students can use excerpts from the workshop for a 'video audition' commonly required by today's casting directors, agents and film/TV directors. Prerequisite: THST 341

May be taken twice for credit.

THST 443 & 444

Formerly TH 400A/B

Acting for Film I & II

3 credits, 3 hours

For acting students who want to gain advanced knowledge and experience in acting for film and television. The primary goal of the class is to bring out each actor's natural talent, which is often the most 'marketable' in the film and television industry. Each actor will work on a monologue or scene-chosen in consultation with the instructor-to make his/her work in front of a camera compelling, secure, and believable. Special video sessions will give each participant a valuable, hands-on experience in acting for the camera. The actors will also be able to see and evaluate each other's film work during a special screening session at the end of the course. The actors will be able to use excerpts from their monologue/scene for a 'video audition' commonly required by today's Casting Directors, Actor's Agents, and Film/TV Directors.

Prerequisite: THST 341

Open to majors in the School of Theater Arts only.

THST 445

Formerly TH 425

Scene Study in American Playwrights

3 credits, 6 hours

This Senior acting studio focuses on American master playwrights of the 20th century: O'Neil, Miller, Albee, Williams, Shepard, etc. Scenes will be chosen to give students the opportunity to explore fully the emotional lives of characters and learn how to become more expressive and imaginative in their acting choices. The work of this course will demand the complete investment of the actor through transformation of self into character in these heightened, highly theatrical texts. Improvisation and exercises may also be included in the work sessions.

Prerequisite: THST 301

Open to Acting, Applied Theater Arts and Musical Theater majors only.

THST 461

Formerly TH 417

Directing Studio

3 credits, 3 hours

A thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. The student is asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. Introduces the basics of acting coaching and is coordinated with script analysis and dramatic criticism. Prerequisite: THST 361

Priority enrollment to Applied Theater Arts majors. Open to majors in the School of Theater Arts

THST 471 & 472

Formerly TH 413A/B

Rehearsal & Performance III

4 credits, hours vary

Preparation and public performances of faculty-and guest-directed theater productions. Faculty-coach works with students on an individual basis in problem solving and strengthening technique related to the work in production.

Theater -Voice & Speech

THVC 111 & 112

Formerly TH 109A/B

Voice and Speech for Actors I & II

2 credits, 3 hours

Linklater exercises are the basis of a course designed to help the student find his/her natural voice and to integrate body, breathing, voice, thought and feeling into expression through speech. The student is given a practical understanding of the voice and how it works. Tensions that inhibit primary impulses are uncovered and dismantled. The function of the articulators is studied and they are examined for blocks and exercised for release. Open to Acting majors only.

THVC 120

Formerly TH 1411.

Voice for Musical Theater Lab

0 credits, 1.5 hours

Supports Voice for Musical Theater I & II. May be taken twice for credit.

THVC 121 & 122

Formerly TH 141A/B

Voice for Musical Theater I & II

1 credit, 1.5 hours

Introduction to the fundamentals of vocal technique, vocal anatomy, and vocal performance for the musical stage. Examination of various styles used in the musical theater, past and present.

Corcauisite: THVC 120

Open to Musical Theater majors only.

THVC 131 & 132

Formerly TH 142A/B

Voice Lesson for Musical Theater

1 credit, 0.5 hours

Individual (and, occasionally, small group) instruction in vocal techniques appropriate for the musical theater, culminating in a jury examination each semester.

Open to Musical Theater majors only.

THVC 210

Formerly TH 1091.

Voice for Actors Lab

0 credits, 1.5 hours

Lab work designed to strengthen techniques learned in THVC 211 & 212 Voice and Speech for Actors.

May be taken twice for credit.

THVC 211 & 212

Formerly TH 209A/B

Voice and Speech for Actors III & IV

2 credits, 3 hours

Practical training in speech for the stage. Emphasis on articulation and eliminating regionalisms. Through the course of the year, each student is expected to achieve a high degree of proficiency in General American Pronunciation by developing a working knowledge of the International Phonetic Alphabet. Resonance, placement, and range are developed. Particular attention is paid to ending consonants, equating length of thought and length of breath and key wording. Prerequisite: THVC 112 or THVC 132

Corequisite: THVC 210

Open to Acting and Musical Theater majors only.

THVC 231 & 232

Formerly TH 242A/B

Voice Lesson for Musical Theater

Loredit 0.5 hours See THVC 131.

Prereauisite: THVC 132

Open to Musical Theater majors only.

THVC 311 & 312

Formerly TH 309 & 310

Voice and Speech for Actors V & VI

2 credits, 3 hours

Involves the study of the key dialects of North America, the British Isles and Europe, as well as work in the area of voice characterization, using the International Phonetic Alphabet as a guide. The dialects chosen are those for which there is most demand in dramatic literature and in the commercial theater; consequently, some time is spent on 'Standard British,' 'Southern Irish,' and a range of 'American Southern,' and 'New York' accents. Approximately eight to ten dialects are addressed in depth.

Prerequisite: THVC 212 Open to Acting majors only. May be taken twice for credit.

THVC 321 & 322

Formerly TH 341A/B

Voice for Musical Theater V & VI

1 credit, 1.5 hours

Styles of singing-acting. Students apply integrated singing-acting technique to a diverse range of period styles of musical theater. Solo literature from the 1860s through the present day is examined.

Prerequisites: THST 202, THST 212, THST 222 Open to Musical Theater majors only.

THVC 331 & 332

Formerly TH 342A/B

Voice Lesson for Musical Theater

1 credit, 0.5 hours See TH 142A

Prerequisite: THVC 232

Open to Musical Theater majors only.

THVC 411 & 412

Formerly TH 409A/B

Speech for Actors VII & VIII

3 credits, 1.5 hours

Emphasis is on Dialects. Standard English, regional and national accents, using Standard English as a base, is the focus in the first semester, During the year, individual vocal and speech problems are addressed through class clinics and tutorials.

THVC 421 & 422

Formerly TH 441A/B

Voice for Musical Theater: Cabaret/ Audition

1 credit, 2 hours

A senior seminar in singing-acting. Students work on more demanding repertoire and on special performing challenges such as cabaret theater and auditioning. A Senior Showcase is prepared and performed, and professional outplacement issues are addressed.

Prerequisite: THVC 322

Open to Musical Theater majors only.

THVC 431 & 432

Formerly TH 442A/B

Voice Lesson for Musical Theater

1 credit, 0.5 hours See THVC 131.

Prerequisite: THVC 332 Open to Musical Theater majors only.

Writing for Film & Television

WRIT 111 & 112

Formerly WM 113 & 114

Dramatic Structure I & II

3 credits, 4 hours

An intensive year-long writing course that introduces students to major principles of the three-act structure found in narrative screenplays. Focus on such topics as act design, creation of character, conflict, and setting. Students will be required to complete major written work and participate in workshops of written material.

Open to Writing for Film and Television majors only.

WRIT 211 & 212

Formerly WM 214 & 215

Screenwriting | & ||

3 credits, 4 hours

An intensive screenwriting workshop where, in the first semester, students write a series of outlines for a short screenplay. In the second semester, students write outlines and a short screenplay.

Prerequisite: LACR 102 or WRIT 112

WRIT 220

Formerly WM 219

Writing for Film

3 credits, 4 hours

Studio writing class introducing students to the basic elements of screenwriting for film. These include three act structure, creating a character, act design, and scene structure. Students will complete a short screenplay by the end of the semester.

Prerequisite: LACR 102

Not open to Writing for Film and Television majors.

WRIT 225

Formerly WM 225

Interactive Writing I

3 credits, 4 hours

The first semester of a year-long studio course that builds upon the basic principles of dramatic writing by identifying and utilizing the web environment as a unique medium for narrative storytelling. Through analysis and written exercises, students learn how multiple story and character arcs are designed and supported by specific interactive storytelling models.

Prerequisite: WRIT 211, WRIT 220 or MMD1202

WRIT 226

Formerly WM 226

Interactive Writing II

3 credits, 4 hours

The second semester of a year-long studio course that extends the interactive storytelling knowledge gained in Interactive Writing I to a project-based and dialogue-driven narrative. Working in writing teams, students create and write two short web drama scripts based on models studied in Interactive Writing I. As a final project, each student completes a formal web drama proposal, outline, and script for a potential production in the culminating course, Web Drama Studio.

Prerequisite: WRIT 225

WRIT 241

Formerly WM 243

Screenplay Analysis

3 credits, 3 hours

A course devoted to the critical analysis of screenplays. Students will be required to read numerous scripts and write critical papers on various dramatic structural principles high-

Prerequisite: WRIT 211 or WRIT 220

WRIT 242

Formerly WM 343

Film Story Analysis

3 credits, 3 hours

Explores dramatic structures and storytelling conventions of narrative films. Screenings, group discussions and analysis will highlight the devices employed by screenwriters to tell a good story. Weekly screenings followed by critical papers of each screening.

Prerequisite: WRIT 211 or WRIT 220

WRIT 251 & 252

Formerly WM 251 & 252

Narrative Cinema I & II

3 credits, 6 hours

Examines and analyzes film through the perspective of narrative structure. Various forms, schools of film, styles, and genres from both the domestic and international film community are studied chronologically, emphasizing the influence and integration of the various forms with one another. The course requires weekly screenings of the work being studied.

WRIT 253

Formerly WM 253

History of Television

3 credits, 3 hours

Provides an overview of the medium of television. The impact of television since its inception has become increasingly pervasive and has influenced an entire society through its ability to educate and entertain. Video examples of the medium are supplemented by class discussion and reading assignments.

WRIT 261

Formerly WM 241

Arts of the Media

3 credits, 3 hours

Introduction to the various production values, which directly influence the character of the dramatic product. Subjects of study include music, cinematography, art and production design, editing, sound, costume design and special/computer effects as they relate to the writer's intention and the quality of the final product.

WRIT 311 & 312

Formerly WM 321 & 322

Advanced Screenwriting I & II

3 credits, 4 hours

Studio writing course preparing the student for the entire process of crafting a full-length script for film. In the first semester, students develop a concept, pitch the project, prepare an outline/ treatment for a full-length work, and draft the first act. The second semester is devoted to the completion of the full-length work and the revision process.

Prerequisite: WRIT 212

WRIT 324

Formerly WM 314

Screenplay Adaptation

3 credits, 3 hours

The vast number of theatrical and television films adapted from fictional and nonfiction sources make it essential that emerging screenwriters understand the art of adaptation. Following an introduction to the basics of adaptation, this course will analyze three movies adapted from fictional sources (novels, short stories, etc.) and three from nonfiction sources (e.g. books and magazine journalism. *Prerequisite: WRIT 212*

WRIT 327

Formerly WM 317

Episodic Television Writing I

3 credits, 4 hours

Studio writing class that analyzes the specific genre of episodic television writing. Students view examples of various genres in the form, and work in teams to create original written work. Three major projects will be completed over the course of the semester, including creating an original series pilot.

Prerequisites: WRIT 212 or WRIT 220

WRIT 328

Formerly WM 318

Episodic Television Writing II

3 credits, 4 hours

Advanced studio writing course in which students outline and draft two full-length scripts for episodic television series.

Prerequisite: WRIT 327

WRIT 360

Formerly WM 330

Web Drama Studio

3 credits, 6 hours

A capstone course in which students are required to begin with an already completed and approved web drama proposal and script. Each student then works to produce his or her own web drama script online, while collaboratively supporting other writer/producers on their projects.

Prerequisite: WRIT 226

WRIT 361

Formerly WM 341

Acting/Directing for Writers

3 credits, 4 hours

Studio course addressing the collaborative aspect of dramatic production involving writers, actors, and directors. Students are introduced to directing and acting, using produced screenplays, as well as their own dramatic texts as the source material.

Prerequisite: WRIT 212

WRIT 411 & 412

Formerly WM 411 & 412

Senior Thesis I & II

3 credits, 3 hours

The final writing project in the program where over the year, the student develops an outline/treatment and the completion of a full-length screenplay along with two revisions. Entertainment industry practices are integrated into the course.

Prerequisite: WRIT 312

Open to Writing for Film and Television majors only.

WRIT 460

Formerly WM 431

Interarts Project

3 credits, 3 hours

Provides an opportunity for writers and students throughout the University to collaborate on a semester-long project. Students jointly submit project proposals for approval and develop them to completion. Emphasis is placed on the student's ability to consider the artistic and technical implications of the combined media while successfully integrating art forms in a considered and polished final piece. Open to all students with permission of the instructor.

WRIT 499

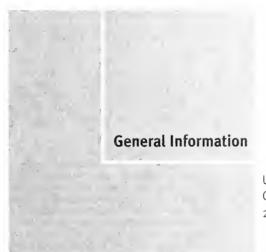
Formerly WM.499

Internship

3 credits, 6 hours

Seniors are placed with regional companies to expose them to a real work environment in the field of media. Placements vary and can include local network-affiliated television studions, public broadcasting stations, film production companies or multimedia manufacturers. A paper or journal chronicling the experience is required upon completion of the internship.

Repeatable for credit.



Undergraduate and Graduate Course Catalog 2005 • 2006





Admission

Susan B. Gandy

sgandy@uarts.edu Director of Admission First Floor. Dorrance Hamilton Hall 215-717-6030

The admission requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance, and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world: who address their environment in a positive, individualistic manner; and who bring energy, concern, and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity, and seeks in its students a broad range of intellectual, artistic, extracurricular, and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age, or handicap. Each applicant is considered individually, and the Director of Admission may make an exception to any requirement.

Admission to The University of the Arts is based on both academic performance and artistic development. Each college at The University of the Arts has special admission criteria related to its course of study. The admission committee examines every applicant's academic record for evidence of rigorous, scholarly preparation. In addition, each college at the University has separate requirements for evaluating a candidate's artistic progress. Entrance to the College of Art and Design requires the candidate to present a visual portfolio. The College of Performing Arts requires students to pass an audition in their specific discipline. The College of Media and Communication asks candidates to present a media or writing portfolio. Because the portfolio and audition requirements are specific to each program, interested applicants should contact the Admission Office for a full explanation of the University's expectations.

Admission to the University is based upon a combination of factors; candidates for admission must assume responsibility for all of the admission requirements when submitting an application and realize that the Admission Committee will base its decision on the sum total of these factors.

Undergraduate Application Process

International applicants should also refer to the section of this catalog titled International Students. (See index.)

All applicants are encouraged to visit The University of the Arts for an information session and portfolio review or audition. Information sessions with the Admission staff offer students and their families the opportunity to learn more about the application process, programs of study, campus life, and financial aid. Portfolio reviews, interviews, and auditions are part of all applicants' entrance requirements and are separate from the information sessions. In addition to demonstrating their artistic abilities during the portfolio review or audition, students should be prepared to discuss their academic record, personal achievements, extracurricular activities, and professional goals.

1. Application Form. Paper forms are available from the Office of Admission or downloadable from the University website; they also may be electronically submitted at www.uarts.edu/applynow. All candidates are required to submit a completed application for admission and a \$60 application fee. The application fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor, or other authorized person.

- 2. Secondary School Record. An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including study in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by study in visual art, music, dance, drama, or creative writing.
- 3. Home- Schooled Applicants. The University of the Arts welcomes applications from students who are home-schooled. Home-schooled students must present a secondary school diploma issued by their public school district. For Pennsylvania residents, The University of the Arts also accepts secondary school diplomas issued by Erie Area Homeschoolers, Buxmont Christian Educational Institute, and Pennsylvania Homeschoolers Accreditation Agency, all of which are approved by the Pennsylvania Department of Education to award secondary school diplomas. Home-schooled applicants who are unable to present a secondary school diploma recognized by their state or school district are required to submit the GED (General Education Diploma).
- 3. Standardized Test Scores. The submission of official standardized test scores is required for admission although applicants who have completed a college-level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years, are not required to submit standardized test scores. The SAT or ACT are the acceptable standardized tests. Applicants with a diagnosed learning disability or the other qualifying impairment may submit nonstandard-administration test results. The University of the Arts' CEEB code is 2664. The ACT code is 3664. Candidates for admission from Puerto Ricco or Latin America may substitute or augment the SAT or ACT with the Prueba de Aptitud Academica (PAA).
- 5. International Students. International students whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL), or the International English Language Testing System (IELTS). A TOEFL score of 500 paper-based/ 173 computer-based/ 61 Internet-based or an IELTS score of 6.0 and above is required for undergraduate admission. Graduate programs require a TOEFL score of 55 paper-based/ 213 computer-based/ 79 Internet-based or an IELTS score of 7.0 or above.

In lieu of the TOEFL or IELTS, completion of Level 112 in the English Language Program offered by any one of 40 ELS Language Centers located throughout the USA will be accepted for both undergraduate and graduate admission. Information about these programs may be obtained directly from:

ELS Language Centers 1357 Second Street, Suite 100 Santa Monica, CA 90401-1102 USA Telephone: 310-458-7400 Fax: 310-458-7404 www.els.com

6. Recommendations. Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination, and seriousness of purpose.

- 7. Personal Statement. All applicants are required to submit a 150-to 300-word essay. The statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, Social Security number, and the semester for which he/she seeks admission on the statement.
- **8. Artistic Presentation.** Refer to the Portfolio and Audition requirements published in the application packet.
- 9. Interview. Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admission staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the College of Media and Communication should be prepared to discuss their academic record, personal achievements, extracurricular activities, and goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.
- 10. Financial Aid, Federal Loans, Scholarships. The University encourages electronic aid application. Students may submit the Free Application for Federal Student Aid (FAFSA) online at http://www.fafsa.ed.gov. For those without Internet access. the FAFSA can be obtained from a high school guidance counselor. Submit the FAFSA to the Federal Student Aid Program by March 1 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003350. For additional information, see the Financial Aid section of this catalog.

Transfer Applicants

Transfer students are admitted to The University of the Arts under policies that vary from college to college. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

Transfer Application Requirements

The application process for undergraduate transfer students is the same as for freshmen with the exception that, in addition to the process described in the above section, applicants must submit official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admission. A minimum G.P.A. of 2.0 is required for transfer.

Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not grades.

Candidates are given a preliminary transfer credit evaluation at the time of admission; final award of transfer credit and placement level is subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four full-time semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or liberal arts courses. Transferable credits will be applied only to the specific studio and liberal arts requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, regardless of the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, refer to the University's Portfolio and Audition Brochure for specific requirements.

Freshman Transfers

Transfer students with fewer than 21 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

Three-Year Transfers

Applicants who have not had substantial studio instruction but who present a minimum of 21 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major-department chair-persons, the transfer student may attain third-year status at the start of his or her second year. This program imposes an extremely demanding schedule and is best suited to mature students who have definitely decided upon a major.

Advanced Standing

Students transferring into the second- or third-year level studios of major departments are considered advanced-standing candidates. The first year in the College of Art and Design includes 21 credits of studio classwork in the Foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have completed between 18 and 21 credits in studio and who have studied in the Foundation areas may be considered for advanced status.

Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major-department faculty upon an evaluation of the admission portfolio and preliminary transfer-credit analysis.

College of Performing Arts

At the time of the entrance audition, the Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit in the major may be granted for comparable previous undergraduate credit earned, up to the level of placement. Transfer credits may be granted toward the Liberal Arts requirements regardless of a student's standing in the major. The number of Liberal Arts credits accepted for transfer is unlikely to change the length of time required to complete the degree. Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer studients to the College of Performing Arts should assume that they will receive freshman status unless advanced status is clearly indicated in their letter of admission.

College of Media and Communication

Transfer applicants to Writing for Film and Television, Multimedia, and Communication are evaluated on a case-by-case basis, depending on the nature of prior educational experience and demonstrated creative abilities. Transferable credits may be applied to major, Liberal Arts, and/or elective requirements.

Articulation Agreements

Articulation agreements are drawn between two institutions in order to facilitate the maximum transfer of credits when students move from one institution to the other. The University of the Arts has a series of these agreements for students attending the schools mentioned below. Students who successfully meet the requirements set by the agreement with their home institution will earn the option to transfer to the University of the Arts at an advanced level upon enrollment. Each articulation agreement has specific requirements and is valid only for the major programs listed on the agreement. To obtain specific information about these agreements, prospective students should contact the transfer advisor at their home institution.

College of Media and Communication

Communication Department

Ocean County College (NJ)

Bucks County Community College (PA)

Burlington County College (NJ)

Luzerne County Community College (PA) - Broadcast

Communication Technology program

Multimedia Department

Burlington County College (NJ) - Graphic Design and Digital Media program

Camden County College (NJ) - Game Design and Development program

Camden County College (NJ) - Computer Graphics: Game Designer Option program

Delaware County Community College (PA) - Interactive Multimedia program

Northampton County Community College (PA) – Communication Design program (pending)

College of Art and Design

Crafts Department

Ceramics:

Bucks County Community College (PA)

Keystone College (PA)

Wood:

Bucks County Community College (PA)

Fine Arts Department

Painting/Drawing:

Bucks County Community College (PA)

Harrisburg Area Community College (PA)

Keystone College (PA)

Maryland College of Art and Design at Montgomery College (MD)

Montgomery County Community College (PA)

Sage College of Albany (NY)

Printmaking:

Bucks County Community College (PA) (pending)

Keystone College (PA)

Maryland College of Art and Design at Montgomery College (MD)

Sage College of Albany (NY)

Sculpture:

Bucks County Community College (PA)

Keystone College (PA)

Maryland College of Art and Design at Montgomery College (MD)

Montgomery County Community College (PA)

Graphic Design Department

Bucks County Community College (PA)

Keystone College (PA)

Montgomery County Community College (PA)

Illustration Department

Keystone College (PA)

Industrial Design Department

Keystone College (PA)

Media Arts Department

Animation

Keystone College (PA)

Montgomery County Community College (PA)

Film/Digital Video

Keystone College (PA)

Photography

Harrisburg Area Community College (PA)

Keystone College (PA)

College of Performing Arts

School of Music

Community College of Philadelphia (PA) School of Music

Application Notification

Applications are reviewed on a rolling basis beginning in December for fall admission and September for spring admission. Priority is given to fall candidates who file an application for admission by March 15, although the University will accept and review applications as long as space in the class is available. Official notification of the Admission Committee's decision is made in writing by the Director of Admission. Generally, students can expect to receive notification of the decision within two weeks of completing all admission requirements.

Tuition Deposits

Applicants who are offered admission for fall enrollment are asked to submit a \$300 tuition deposit within three weeks of the offer of admission to reserve a place in the entering class. Upon receipt of the tuition deposit a housing reservation will be sent to the student. The tuition deposit may be refunded if the student notifies the Office of Admission of his/her intent to cancel enrollment, in writing, prior to May 1.

The University of the Arts subscribes to the May 1 Candidate's General Reply Date and will honor any applicant's written request to defer the acceptance of the offer of admission until May 1. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be granted. After May 1 the University assumes that the student's tuition deposit to The University of the Arts is the only enrollment deposit that the student has submitted. The University reserves the right to cancel the offer of admission if the student posts a deposit at another college or university, or fails to complete their senior year in good academic standing.

Housing Deposits

University housing is open to new students entering in both fall and spring semesters. Housing reservation forms are sent to all incoming students upon receipt of the tuition deposit. The University will guarantee housing to all students who submit a housing reservation and post a non-refundable \$200 housing deposit by June 1. Although the University anticipates that it has adequate housing to meet the student demand for on-campus living, there is no way to predict when University-supervised housing may be filled; therefore, after May 15, space is available on a first-come, first-served basis.

Deferred Admission

Deferment of admission is not automatic. Undergraduate and graduate students who are admitted to The University of the Arts and then wish to defer their admission must submit their requests, in writing, to the Office of Admission. If permission is granted, a \$300 nonrefundable tuition deposit must be paid in order to confirm enrollment for the following semester or year. Deferred students who enroll in a degree program at another institution in the interim will not retain their deferred status; they must reapply to the University as transfer students.

Deferred candidates are also required to submit a statement of activities and reaffirm their intent to enroll at The University of the Arts. Candidates seeking fall or summer enrollment must file this statement by January 15; spring candidates must submit this statement by November 15. Students are permitted only one deferment.

Those who are not approved for deferred admission may reapply for the following year. A new application form must be filed with a reapplication fee of \$10; additional credentials may be required.

Early Admission

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature, personally and socially, to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

 By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University. 2. Under a written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

Conditional Admission

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

- 1. Pre-Freshman Enrichment Program. The admission of freshman applicants to the College of Art and Design or the Multimedia program may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio is necessary to ensure the student's success in the first year curriculum. PREP includes studies in drawing, two-dimensional, and three-dimensional design. Classes are scheduled for a four-week session, with 30 hours of instruction per week. PREP is a noncredit program, but grades are given to measure performance. A minimum "C" (2.0) gradepoint average indicates successful completion.
- 2. Academic Warning. Students admitted under Academic Warning must achieve a "C" (2.0) grade-point average at the end of their first year of study in order to be promoted.
- 3. Academic Achievement Program. Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

Advanced Placement

CEEB Advanced Placement Program (AP)

The University of the Arts may award three credits toward the Liberal Arts requirements for a score of 4 or better in any CEEB Advanced Placement Examination in an academic subject. An official report of scores must be submitted to The University of the Arts directly from The College Board, Advanced Placement Program, Princeton, NJ. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in composition and literature, foreign language, history and social studies, or science and math depending on the score carned in the examination and other factors as follows:

- 1. The credit must be directly applicable to the student's degree requirements.
- The credits cannot be used to fulfill upper-level course requirements.
 - 3. The total number of credits awarded through CLEP is limited to 12.
- 4. A score equivalent to the minimum acceptable score or higher as recommended by the American Council on Education is necessary.

College-Level Coursework

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admission for transfer-credit evaluation. Students should also send official descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements nor for credits earned in a dual enrollment program that granted secondary school and college credit for the same course. Credit will not be granted for pre-college programs.

International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award six credits toward the Liberal Arts requirements for a score of 4 or better in a higher level (HL) examination and three credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. An official report of scores on the IB exams should be sent to the Office of Admission for evaluation. Students are notified of the credits awarded prior to registration.

Credit from Nonaccredited Institutions

Based on the applicant's portfolio, credit may be awarded at the time of admission by the department chairperson of the intended major. The maximum number of credits awarded may not exceed the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies). These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair or director, and the registrar.

Credit by Portfolio/Audition

A maximum of 18 credits may be granted to applicants by portfolior review for artistic experience independent of any coursework. Credit by portfolio is granted only for studio work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio review are determined by the appropriate department chair-person during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.

Applicants who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

International Students

Applicants who are neither U.S. citizens nor Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:

1. English proficiency. International students whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL), or the International English Language Testing System (IELTS). A TOEFL score of 500 paper-based/ 173 computer-based/ 61 Internet-based or an IELTS score of 6.0 and above is required for undergraduate admission. Graduate programs require a TOEFL score of 55 paper-based/ 213 computer-based/ 79 Internet-based or an IELTS score of 7.0 or above.

In lieu of the TOEFL or IELTS, completion of Level 112 in the English Language Program offered by any one of 40 ELS Language Centers located throughout the USA will be accepted for both undergraduate and graduate admission. Information about these programs may be obtained directly from:

ELS Language Centers 1357 Second Street, Suite 100 Santa Monica, CA 90401-1102 USA Telephone: 310-458-7400 Fax: 310-458-7404 www.els.com

2. Transcripts/Mark/Grade Sheets. All applicants must provide complete, official transcripts from every school attended on the high school/secondary level and post-secondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). International applicants to the graduate programs are also required to submit The Basic Report from ACEI. It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc. P.O. Box 6908
Beverly Hills, CA 90212 USA
Telephone: 310-559-0578
Fax: 310-204-2842

www.aceil.com

- **3. Certification of Finances.** International students who plan to enroll at the University are responsible for all of their educational and personal expenses for the full duration of their education at The University of the Arts. Certification that these financial obligations can be met is required in order to qualify for the F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and certified by a bank official. This statement must declare the availability of funds of at least (U.S.) \$37,630 to cover the cost of one year of education and personal expenses. The 1-20, used to apply for the F-1 visa, will not be issued without a valid Certification of Finances. All F-1 students are responsible for obtaining immigration information and following all the regulations in order to maintain status. Page 2 of the I-20 explains many of the obligations of an F-1 student.
- 4. Financial Aid. International students may be considered for a limited number of University-funded, merit-based scholarships. These scholarships cover partial tuition costs only. Need-based financial aid is not available. Students who are not U.S. citizens or Permanent Residents may qualify for educational loans through an International Student Loan Program (ISLP). Further information on the ISLP may be obtained directly from:

International Education Finance Corporation 424 Adams Street Milton, MA 02186 USA http://www.IEFC.com

- 5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.
- **6. Special note for summer applicants:** Summer MFA programs do not qualify for a student visa and are therefore closed to international students who would need a visa to attend.

Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts offers these graduate degrees:

Master of Fine Arts

Book Arts/Printmaking Ceramics Museum Exhibition Planning and Design Painting Sculpture

Master of Arts

Art Education Museum Communication Museum Education

Master of Arts in Teaching

Visual Arts Music Education

Master of Industrial Design

Master of Music

Jazz Studies

In addition to the graduate programs, The University of the Arts offers post-baccalaureate non-degree programs in Crafts and teacher certification in Visual Arts. Please refer to the Table of Contents to locate full program descriptions.

Candidates for graduate admission are strongly encouraged to file the admission application and complete all admission requirements early. The University has established several deadlines, after which candidates' completed applications will be reviewed and notification of admission and financial aid decisions issued. If space remains available in the entering class after the published application deadline, applications will continue to be accepted and reviewed on a rolling basis until the class is filled.

Application Deadlines

Fall and Summer Enrollment

Application for fall admission and admission to the summer residence MFA (Ceramics, Painting, and Sculpture) programs may be submitted as follows:

Priority Decision

Applications received and completed prior to February 1 for fall or summer enrollment will be reviewed for priority consideration. Applicants will be notified of the Admission Committee's decision on or before March 15.

Rolling Admission

Applications received after February 1 for fall and summer enrollment will be considered on a space-available basis and reviewed on a rolling basis.

Spring Enrollment

Music, Museum Communication, Museum Education, and Art Education accept applications for spring enrollment.

Regular Decision

Applications received and completed by November 15 will be notified of the admission decision on or before December 1.

Rolling Admission

Applications received and completed after November 15 will be considered on a space-available basis and reviewed on a rolling basis. Candidates can generally expect to be notified of a decision within two weeks of completing all application requirements.

Transfer of Credit

A maximum of six credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only those graduate courses in which a grade of "B" or higher has been earned may be considered for transfer credit.

Graduate Application Requirements

All applicants for admission to graduate study at The University of the Arts must hold a bachelor's degree from a U.S. institution that is accredited by a recognized regional association, or have the equivalent of a bachelor's degree from a foreign institution of acceptable standards.

- 1. Application Form: All candidates are required to submit a completed graduate application for admission and \$60 application fee. The fee for international applicants who are not U.S. citizens or Permanent Residents is \$75. The application fee will be waived for University of the Arts alumni.
- College Transcripts: An official transcript from each undergraduate and graduate school attended is required of all applicants.
- 3. Recommendations: Applicants are required to submit three letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the student's intended major who are familiar with the applicant's capabilities and credentials.
- 4. Personal Statement: All applicants are required to submit a one-to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list name, Social Security number, and the semester for which they seek admission on the statement.
- **5. Interview:** A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.
- 6. English proficiency. International students whose native language is not English must submit the results of the Test of English as a Foreign Language (TOEFL), or the International English Language Testing System (IELTS). A TOEFL score of 500 paper-based/173

computer-based/ 61 Internet-based or an IELTS score of 6.0 and above is required for undergraduate admission. Graduate programs require a TOEFL score of 55 paper-based/ 213 computer-based/ 79 Internet-based or an IELTS score of 7.0 or above.

In lieu of the TOEFL or IELTS, completion of Level 112 in the English Language Program offered by any one of 40 ELS Language Centers located throughout the USA will be accepted for both undergraduate and graduate admission. Information about these programs may be obtained directly from:

ELS Language Centers 1357 Second Street, Suite 100 Santa Monica, CA 90401-1102 USA Telephone: 310-458-7400 Fax: 310-458-7404 www.els.com

7. Financial Aid: Obtain the Free Application for Federal Student Aid (FAFSA) and a Stafford Loan Application if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. The Title IV Code for The University of the Arts is 003350.

Graduate students who wish to be considered for grant assistance should contact their department for additional information.

8. Special Requirements for Graduate Education Applicants: Master of Arts in Teaching in Visual Arts (MAT)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature.

Master of Arts in Art Education (MA)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. A teaching certificate is not required,

Deficiencies in this minimum must be made up as prerequisites or corequisites; a maximum of 12 such credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of 6 studio credits may be applied to the elective requirements in the program.

Graduate Portfolio and Audition Information

Every student applying to the College of Art and Design must submit a portfolio of his/her work. Every student applying to the College of Performing Arts must audition. An application must be filed with the Admission Office before a portfolio review or audition is scheduled. Please refer to the Graduate Application Form for specific requirements, which may be obtained through the Admission Office.

Crafts Studio Post-Baccalaureate Certificate

Admission to the Crafts Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree. Applications may be obtained from the Office of Admission. See Bachelor's Degree Holders in the Financial Aid section of the catalog for additional information.

Post-Baccalaureate Teacher Program, Pre-Certification Concentration in Art Education Professional Semester

The Post-Baccalaureate Teacher Program, Pre-Certification

Concentration in Art Education, is only available to University of the Arts/College of Art and Design alumni. The Professional Semester is taken the semester after graduation and after all pre-certification requirements have been met, except for AE 552 The Art of Teaching and AE 659 Student Teaching Practicum. To be eligible to take the Post-Baccalaureate Professional Semester, candidates must have a "B" average and have successfully completed the Instructional I, PRAXIS tests. They must also meet with the chair of the Art Education Department and fill out a Student Teaching Application the semester prior to student teaching.

Post-Baccalaureate Teacher Program (Non-Degree)

Candidates for this program must hold a BFA or BA degree in art, or equivalent, with 45 credits in studio art and 12 credits in art history, with a "B" or better cumulative average. They must also have completed six credits in college-level math, three credits of English composition, and three credits in American or British literature. In addition, candidates must have successfully completed the Instructional I, PRAXIS tests.

Credits earned in the Post-Baccalaureate Teacher Program (Non-Degree) may not be converted to graduate credits or be considered for transfer credit in a graduate program.

Applications may be obtained from The University of the Arts Office of Continuing Studies.

Tuition and Expenses

Mariann Cardonick

mcardonick@uarts.edu Manager, Student Billing Office Second Floor, Dorrance Hamilton Hall 215-717-6187

Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, with one-half payable prior to the start of each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the dean of the appropriate college is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and computer operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for fewer than 12 credits are charged per credit. There may be additional course fees or charges, which may include deposits, the cost of expendable materials, and lab fees in selected studio classes. Lab fees, in particular, are most common in the Crafts and Media Arts departments. Please contact those departments directly for more information. In addition, private lessons for students who are not enrolled in the School of Music will carry an additional fee. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

Schedule of Annual Undergraduate Charges and Fees

2004-2005 Academic Year

Full-time tuition \$23,380 (12-18 credits/semester) Tuition per credit \$1,010

General Student Fee \$ 950 (all full-time students)

Housing Fees

 Housing:
 \$5,820 - 6,270

 Pine Residence
 \$5,240 - 5,975

 Furness Residence
 \$6,035 - 6,615

 1228 Spruce Residence
 \$6,505 - 6,825

 311 Juniper Residence
 \$6,505 - 6,825

 Housing reservation deposit
 \$200

Housing damage deposit \$ 200 (refundable)

Graduate Tuition and Fees

Graduate students are considered full-time if enrolled in at least nine credits. Teacher Certification students in Visual Arts are considered full-time at nine credits. Full-time graduate students pay annual tuition plus the general student fee. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged on a per-credit basis.

A student who has completed all the course requirements for the master's degree and is currently working on the graduate project/thesis,

either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credit/semester) until all degree requirements are met. Students completing a degree in the summer must pay the fee in the final semester. This registration, through the Office of the Registrar, is required in each semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

Schedule of Annual Graduate Charges and Fees

2004-2005 Academic Year

Full-time tuition \$ 23,380 (9-18 credits/semester)

Tuition per credit \$ 1,185

General Student Fee \$ 950 (all full-time students)

Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. Students who have not made arrangements to pay their tuition, fees, housing, and/or any other financial obligations to the University before the first day of classes each semester are subject to having their registration cancelled for that semester and losing their class places. Cancelled registrations can only be reinstated with the approval of the Student Billing Office and are subject to a late payment fee of \$60.

The first-semester bill must be paid by mid-August and the secondsemester bill must be paid by mid-December. Any amount unpaid after the due date as indicated on the invoice is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student or the student's parents if the student has not attained independent adult status.

Failure to receive a tuition statement does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Business Office Approval and a validated ID card.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students or their paying agents will be responsible for all collection costs and attorney fees.

Methods of Payment

Students who wish to make their tuition payment directly to the University may use one of the following methods of payment:

- 1. Check
- 2. Certified check
- 3. Money order
- 4. Wire Transfer (Before arranging for a wire transfer, please call the University for details about the process: 215-717-6194.)

The Interest-Free Monthly Payment Option

To help manage tuition and housing expenses, the University has access to the services of Tuition Management Systems. Tuition Management Systems' Interest-Free Monthly Payment Option allows education expenses to be spread over smaller monthly installments for only a small enrollment fee. There is no interest and no pre-qualification or credit check for this service. With this payment option there is 24-hour access to account information through Tuition Management Systems' web site, www.afford.com. toll-free automated account information through InfoLine, and personal account service Monday through Saturday. Education Payment Counselors are available to help determine the best payment option.

For more information on specific payment options or to enroll in the Interest-Free Monthly Payment Option, visit Tuition Management Systems' web site at www.afford.com or call 1-800-722-4867 and speak with an Education Payment Counselor.

Acceptance of Credit Cards

The University only accepts credit cards for payment of new student application fees. Continuing Education programs, and purchases made at the bookstore. Due to the high cost of merchant service fees imposed by credit card companies and banks, the University does not accept credit cards for payment of undergraduate and graduate tuition, housing charges, and the general fee. For those who prefer to use credit cards for their convenience or for reward/bonus programs, Tuition Management Systems, Inc. (TMS—see Payment Plans, above) provides two options. You may use your credit card either to make your monthly payments to TMS or to pay the tuition in full. TMS will not assess a separate enrollment fee for these options. However, their contract levies a convenience fee, between two to three percent of the balance charged. For more detailed information, please call TMS at 1-800-722-4867.

Tuition Remission and Discounts

Students are entitled to only one type of tuition discount (i.e., alumni discount, sibling discount, spousal discount, etc.) in any given academic year. For more information, contact the Office of the Registrar at 215-717-6420.

Alumni Discount

Sons and daughters of alumni of the University of the Arts are eligible for a 10 percent remission on their tuition. To qualify, a student must present to the Registrar an original or notarized copy of the long-form birth certificate, which lists the names of both parents.

For purposes of this policy, alumni are defined as graduates who have received a diploma, degree, or certificate as a matriculated student in an undergraduate or graduate program from either the College of Art and Design, the College of Media and Communication or the College of Performing Arts, excluding the Evening or Continuing Education divisions of each College. The discount will be issued commensurate with the number of years that a student's alumni parents attended the University (i.e., if an alumnus received a certificate from a two-year program, the discount would be offered for only two years).

Sibling Discount

Families that have two or more members simultaneously attending The University of the Arts are eligible for a tuition remission. To qualify, a student must present to the Registrar an original or notarized copy of the long-form birth certificate, which lists the names of both parents. The youngest member of the family may receive a 10 percent tuition remission each semester during which both are full-time matriculating students.

Spousal Discount

A husband and wife attending the University at the same time are eligible for tuition remission. To qualify, presentation of an original or notarized copy of the certificate of marriage must be submitted to the Registrar. The second person of the married couple to register at the University may receive a 10 percent tuition remission each semester during which they are both full-time matriculated students.

Housing Fees

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

Special Charges and Fees

Application Fee

An application fee of \$50 is required with every application for admission or readmission.

Tuition Deposit

Once the student has been accepted for admission to the University, a \$300 tuition deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable after May 1. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission. Please refer to the Admissions section of this catalog for more complete information.

Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar.

Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank. A hold will be placed on all official student documents until the original charge is paid in addition to the fine. A "flag" will be placed on the student's account and, for a period of one year, payment with a personal check will not be permitted. At the end of one year the student may appeal to the Billing Manager to review his/her payment history. All balances will be referred to a collection agency if repayment is not made.

Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University. Please refer to the Academic Policies section in the front of this catalog under Transcript Request Procedures for more information.

Tuition Refund Policy and Procedures

By registering for classes, students accept responsibility for paying charges for the entire semester/term, regardless of the method of payment and attendance in class.

Students who are considering withdrawing (either from the University or individual classes) should seriously consider the financial consequences. Depending on the time of withdrawal, balances may still be owed to the University, the Federal Government (if a Title IV program aid recipient), State Governments, Agencies, loan providers, and other non-University grantors of scholarships and awards. Students are urged to meet with a financial aid counselor to discuss the monetary impact of withdrawal and their eligibility for aid in the current and future semesters.

General Refund Policy

	Tuition Charged	Tuition Refunded
Fall or Spring Semester		
Withdrawal occurring:		
Prior to first day of classes	0%	100%
Before end of second week	20%	80%
Before end of third week	60%	40%
After end of third week	100%	0%
Summer Sessions		
Summer Sessions		

Withdrawal occurring

withdrawai occurring:		
Prior to first day of classes	0%	100%
Before end of first week	20%	80%
Before end of second week	60%	40%
After end of second week	100%	0%

The following items will be excluded from the refund calculation:

- 1. The comprehensive fee.
- Supplies, which are considered 100 percent expended upon purchase.
- 3. Books, which are considered 50 percent expended during the first week of classes and 100 percent thereafter.
- The documented cost of any equipment issued to the student and not returned in good condition.
- 5. Library fines and late fees.
- Security deposits, which will be returned separately once it has been determined that no damages or fines have been assessed.

Retention of Federal Title IV Program Funds

Students should understand that withdrawing from the University may cause them to owe more money than if they had remained to complete the semester/term.

Withdrawing students who have been awarded Title IV Program aid funds are permitted to retain a pro-rate portion of these funds as an offset (payment) against tuition charges prior to completion of 60 percent of any Term or Summer Session. After the 60 percent mark, all such aid is treated as 100 percent earned. Title IV Program or Federal funds would include Pell and SEOG grants, and Perkins, Stafford, and PLUS loans.

For example, a student withdrawing during a fall or spring term on the 20th calendar day after the start of classes retains 19 percent of the total Title IV aid awarded (excluding Federal Work Study). This percentage is calculated by dividing the 20 days completed by the 105 total days in the

term (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of tuition charges calculated under the general refund policy. The balance of the Title IV aid—or 81 percent—must be returned to the appropriate issuer. If this student also received University awards (non-Title tV Program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 63rd day, 100 percent of the aid would be retained.

A student withdrawing during a Summer Session on the 20th calendar day after the start of classes retains 47.6 percent of the total Title IV aid awarded. This percentage is calculated by dividing the 20 days completed by the 42 total days in the session (including Saturdays, Sundays, and holidays). This retained aid is then applied against the remaining balance of tuition charges calculated under the general refund policy. If this student also received University awards (non-Title IV program), the same retention percentage would apply.

If a student withdrew after 60 percent of the term was completed, or on the 25th day, 100 percent of the aid would be retained.

That portion of Federal Title IV aid that will be returned to the issuer must be repaid in the following order:

- 1. Unsubsidized Federal Stafford Loan
- 2. Subsidized Federal Stafford Loan
- 3. Federal PLUS Loan
- 4. Federal Perkins Loan
- 5. Federal Pell Grant
- 6. Federal SEOG Aid
- 7. Any other Title IV program aid
- 8. Other federal, state, or private student financial assistance
- 9. To the student

Retention of University Scholarships, Grants, and Awards

Withdrawing students who have received University Scholarships, Grants, and Awards are permitted to retain a portion of these funds as an offset (payment) against tuition charges based on the duration of attendance. For those students not receiving any Title IV program aid, the portion retained is the same as the tuition charged under the general refund policy. For example, a student without any Title IV aid withdrawing before the end of the third week of classes will be liable for 60 percent of tuition charges. This same student will also receive credit for 60 percent of any University aid awarded.

If a withdrawing student received Title IV Program aid in addition to University Scholarships and Awards, the total amount of aid retained from both sources is calculated using the Federal Title IV rules.

Financial Holds

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcripts or their diplomas. To avoid incurring late fees and/or a hold on academic records, students are expected to make arrangements to pay all tuition, fees, library fines and fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.

Financial Aid

Barbara Davis

finaid@uarts.edu Acting Director of Financial Aid Second Floor, Dorrance Hamilton Hall 215-717-6170

The University of the Arts offers a variety of financial aid programs to assist students in meeting their educational goals. Aid may be offered in the form of grants, scholarships, loans, or employment, and is funded through federal, state, institutional, or private organizations. Grants and scholarships are considered gift aid and need not be repaid. Loans, which must be repaid, are usually offered at a low interest rate and have an extended repayment period.

Financial need is defined as the difference between the cost of education and the family's federally calculated contribution to these costs, the Expected Family Contribution (EFC). Where need exists, the University assists in meeting costs within the resources available to the institution.

Eligibility for aid is based upon the applicant's financial need, the ability to meet individual program requirements, and the availability of funding.

Typically, 75 percent of the University's students enrolled on a fulltime basis are eligible for some type of need-based aid. Therefore all students, undergraduate and graduate, are encouraged to apply.

Information on application procedures, types of aid, program requirements, educational costs as determined by the University, and the students' rights and responsibilities is detailed in the following pages. Most general questions will be answered in these pages. Contact the Financial Aid Office to speak with your counselor for assistance with any specific questions you may have.

Eligibility Criteria

In order to qualify for financial aid a student must:

- Be a U.S. citizen, or eligible non-citizen per lmmigration and Naturalization Service (INS) regulations.
- Be admitted to the University.
- Not have received a bachelor's degree or its equivalent. Some forms
 of aid are offered to post-undergraduate students as specifically
 noted under "Bachelor's Degree Holders."
- Not have received aid for the maximum number of allowable semesters (eight).
- · Not have defaulted on a previous federal loan.
- Be matriculated in a program that terminates in a degree or certificate.
- Be enrolled as a full-time student. (A full-time student is one who is registered for at least 12 credits per semester.) The University offers some types of financial aid to part-time students. For undergraduates, part-time is defined as 6-11.5 credits. For graduate students, part-time is defined as 4.5-8.5 credits. Some forms of aid are offered to less than full-time students as specifically noted under "Part-Time Students."
- Maintain satisfactory academic progress as defined by the University.
- · Apply for financial aid by the deadline.
- Demonstrate financial need as determined by the analysis of the Free Application for Federal Student Aid (FAFSA).

Deadlines

Deadlines are used to assist the University in determining how many students wish to be considered for aid from the available funds. We also use deadlines so that we will receive the necessary information, and be able to forward a response to you, in time for you to make important decisions regarding your enrollment plans.

Students who miss the filing deadlines may not receive all of the aid for which they may have been eligible. Late applicants are also subject to out-of-pocket expenditures for aid that has not been processed, as well as the withholding of registration and class attendance in the event of outstanding balances.

All eligible students are considered for financial assistance regardless of filing date, depending upon availability of funds. However, University-administered funds will not be used to replace federal or state grants, or loans for which a student may have been eligible but for which he/she failed to apply successfully.

Currently Enrolled Students

The University of the Arts' postmark deadline for submission of the FAFSA is March 15, 2006.

All students who plan to attend the University during the Fall 2006 or Spring 2007 semesters must file the FAFSA by the above deadline. Incomplete applications and applications submitted after March 15 will be considered only after on-time applications have been awarded. Some types of aid (University Grants, Scholarships, SEOG Grants, Perkins Loans, Federal Work Study, and PHEAA Grants) are awarded on an on-time basis and may not be available to otherwise eligible but late applicants.

New Students

The University of the Arts' postmark deadline for submission of the FAFSA is March 1, 2006.

All students who plan to attend the University during the Fall 2006 or Spring 2007 semesters must file the FAFSA by the above deadline. Incoming students are considered on a rolling, funds-available basis after the 1st. Applicants are advised to submit all application materials by March 1, or as soon as possible. Some sources of funding (as above) are limited and will not be available to otherwise eligible but late applicants.

Award Letter Deadlines

The response date on the award letter is the date by which the University requests confirmation of the acceptance of the University's offer of financial aid. (Financial aid includes all offers of Scholarships, Grants, Loans, and Work Study.) Students are not obligated to the University in any way by confirming the award, and will not be penalized in any way by doing so. By confirming the award, the student reserves those funds.

If the University does not receive a confirmation from the student we will assume that he/she does not wish these funds to be reserved, and will rescind the entire financial aid offer.

New students are strongly urged to confirm their awards from the University of the Arts even if they have not made their final college choice.

Stafford/PLUS Application Deadline

The March 15, 2005, Stafford/PLUS deadline is a suggested deadline. Eligibility for these loans will not be affected if applications are submitted after March 15. Students should submit loan application(s) as soon as they have decided which college to attend in the fall because loan applications require six to eight weeks of processing time. We cannot guarantee that loan applications that are submitted after May 1, 2005, will be processed in time for fall billing. If a loan application(s) is submitted late, the student will be required to pay tuition from other resources and then wait to be reimbursed from loan proceeds.

PHEAA State Grant Deadlines - All Students

The state's deadline for receipt of the completed FAFSA application is May I, 2006, for the following year (2006-2007). Applications received after that date may render a student ineligible for PHEAA Grants as well as the other types of aid specified above.

Duration of Eligibility

Under federal and University guidelines, undergraduate students may continue to receive financial aid for only eight semesters, or until the first baccalaureate degree or its equivalent has been earned.

Students are no longer eligible for aid once they have either completed the requirements for the degree or have completed the equivalent number of credits.

Students may not receive undergraduate grants to complete minors, double degrees, or teacher certification programs that extend beyond eight semesters.

Students are not permitted to delay graduation in order to continue their eligibility for aid.

Students can also exhaust their eligibility for financial aid by failing or withdrawing from courses.

If you have questions about your status please contact the Financial Aid Office.

Financial Aid Application Procedure

Prerequisite

To be considered for financial aid, students must be accepted for admission to the University or be currently enrolled and making satisfactory academic progress as defined by the University.

Requisite

All students who wish to be considered for financial aid must file the Free Application for Federal Student Aid (FAFSA). The information must be released to the U.S. Department of Education and to the University.

The FAFSA is basic to the University's Financial Aid application process and is essential to the determination of the student's eligibility for all types of aid (Pell, FSEOG, and PHEAA Grants, University Scholarships, as well as Federal Work Study and Ioans). A student cannot be considered for any type of financial aid until a correct and complete FAFSA has been processed.

The University does not require the CSS, ACT, FAF, Profile, or other financial aid applications to be considered for financial assistance.

The Department of Education has provided an easy way to apply electronically for aid. With Internet access, the FAFSA can be completed and filed at http://www.fafsa.ed.gov.

Students can also file using software provided by the Department of Education by downloading the FAFSA Express from the Department's Web page at http://www.ed.gov/offices/OPE/express.html.

Remember, no matter how a student decides to file, he/she should submit only ONE application each year.

The paper FAFSA application must be mailed directly to the processor in the envelope provided and requires approximately four weeks to process.

Transfer students may be required to submit financial aid transcripts

to the University from post-secondary institutions attended in the current year, whether or not aid was received. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

Declining Financial Aid

If a student declines his/her offer of financial aid or admission, the University will rescind all offers of financial assistance (scholarships, grants, loans, and work study). If that student later decides to enroll at the University, he/she will be reconsidered for assistance at that point. Eligibility for financial assistance may be greatly reduced at a later point, and will be determined on a funds-available basis.

Title IV Code

The University's Federal Title IV code is 003350.

State Grant Information

Residents of Pennsylvania (per PHEAA's guidelines) will be evaluated for a PHEAA Grant by filing the FAFSA. PHEAA deadline May 1. FAFSA serves as the state grant application.

Residents of Alaska, Connecticut, Delaware, District of Columbia, Maine, Massachusetts, Ohio, Rhode Island, Vermont, or West Virginia, please note these additional deadlines:

Connecticut deadline February 1: state grant application required.

District of Columbia deadline June 28: district grant application required.

Rhode Island deadline March 1: FAFSA serves as state grant application.

West Virginia deadline June 28: state grant application required.

Students who are residents of these states and are currently receiving a state grant MUST file the Free Application for Federal Student Aid (FAFSA). A separate state grant application form may also need to be submitted to the higher education assistance agency in the student's home state.

If the state grant can be used in Pennsylvania, it is "portable." Portable state grants may be less at UArts than if used at a college in a student's home state.

Residents of states not listed above are prevented by their state from using their state grants in Pennsylvania.

Types of Aid

Each student who completes a FAFSA will be considered for all of the following types of aid. Parental enrollment will not be considered when eligibility for University aid is calculated.

Institutional Scholarships and Grants

University Scholarships

University Scholarships are awarded on the basis of academic excellence and demonstrated talent. The Presidential, Promising Artist, and Artist Grant are types of University Scholarships.

University Scholarships are awarded when students are admitted. Those students who demonstrate exceptional artistic ability and outstanding academic achievement will be considered for University scholarships.

To assist students and their families with financial planning for their enrollment, scholarship amounts are fixed and renewable so long as the student makes academic progress.

Named Scholarships

The University offers a number of scholarships that have been donated by individuals or groups to help support promising artists. These named scholarships are awarded based on need and merit.

University Grant

University Grants are need-based and are awarded by the Financial Aid Office to supplement all other financial aid assistance.

Students must be enrolled for at least 12 credits in order to receive Institutional Aid that is merit-based.

Federal/State Grants

Pell Grant

The Pell Grant is a federally funded program that awards individual grants in amounts ranging from \$400 to \$4,050 in 2005-2006. Pell Grants are awarded to students who have not received a bachelor's degree nor been aided for the maximum number of semesters allowed.

Eligibility is determined by the federal government and notification is sent directly to the student in the form of a Student Aid Report (SAR). The student should expect to receive the SAR approximately four weeks after the FAFSA has been filed. The SAR should be reviewed for accuracy and corrected if necessary. The correct SAR should be retained by the student as confirmation of receipt of the FAFSA. Students must enroll for at least three credits in order to be eligible for the Pell Grant.

University scholarships are awarded when students are admitted. Those students who demonstrate exceptional artistic ability and outstanding academic achievement will be considered for University scholarships.

To assist students and their families with financial planning for their enrollment, scholarship amounts are fixed and renewable so long as the student makes academic progress.

PHEAA Grant

Awards are made to Pennsylvania residents who have not attained the bachelor's degree nor been aided for the maximum number of semesters allowed (eight).

Eligible students must demonstrate financial need, Pennsylvania residency, and be enrolled for at least six credits. To continue to be eligible for state grant assistance, a full-time student must complete a minimum of 24 credits per academic year.

An award letter may indicate an estimated state grant amount; however, eligibility is determined by the state, and official notification is sent directly to the student beginning in May.

NOTE: Students must meet state residency requirements in accordance with PHEAA guidelines. PHEAA's filing deadline is May 1.

Other states have scholarship programs for their residents. Information and applications are available from the respective state boards of education.

Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded University administered program. These grants are awarded to needy students who do not hold a bachelor's degree. Typically, FSEOG grants are first awarded to Pell Grant recipients who have met the filing deadlines on a funds-available basis.

Outside Scholarships

The University encourages students to explore all options for outside scholarship assistance. Local businesses, foundations, churches, unions, civic organizations, etc., often sponsor scholarships that can be used toward educational costs.

A good place to begin the search for outside scholarships is online at www.fastweb.com. This is a free scholarship search service.

The University of the Arts does not recommend that students pay fees for financial aid information, or for scholarship searches.

As a service to students, the Financial Aid Office maintains a scholarship notebook containing useful information about such funding. This notebook may be viewed in the Financial Aid Office.

The Financial Aid Office must be notified if any additional awards are received. Notification of all grants and scholarships will be included in the award letter.

Student Loans

Student loans are available at low interest rates (capping at 8.25 percent), and with extended repayment terms to assist students in meeting both tuition and living expenses. Because loan indebtedness has serious implications, students should carefully consider the amount of their borrowing (both yearly and cumulative) and borrow the minimum necessary to reasonably meet those expenses that remain above the Financial Aid Award.

Students wishing to borrow should secure an application from the bank of their choice. All students, regardless of state of residency, may borrow from Pennsylvania banks and are urged to do so. The Financial Aid Office can provide an application from one of our recommended lenders.

All students must use the new Stafford application called the Master Promissory Note (MPN). Returning Students may secure a MPN from the same lender used previously. New Students' award letter package should include an MPN.

Students who have previously received a Stafford using an MPN are not required to file another MPN for 10 years.

Students who use PHEAA lenders must submit all loan applications (MPN and PLUS) directly to PHEAA. Students who use out-of-state guarantors must submit loan applications to the University's Financial Aid Office.

Students are encouraged to use a lender having PHEAA as a guarantor. PHEAA has reduced the fees charged on student loans and provides financial incentives during repayment.

If the student has previously borrowed under any of the student loan programs, he or she is encouraged to use the same bank to avoid having multiple loan payments upon graduation. (Pennsylvania borrowers are required to use the same lender.)

All loan applications are based on the FAFSA application; thus this application is prerequisite to the filing of the loan application.

While the loan application is an element of the Financial Aid application process, it is also a separate transaction between the student and his or her bank. It is critical that the student understand that it is he or she alone who is responsible for repaying funds borrowed, and that for most students this will be the most serious long-term financial obligation yet undertaken.

All first-time borrowers are required to attend an Entrance Interview before loan funds will be released by the University. Additional information will be available at orientation and registration.

All students must submit the Stafford Loan Application by March 15.

Graduating students who have borrowed under any federal loan program (as well as those who leave the University prior to graduating) are

required to attend an Exit Interview. Students intending to discontinue enrollment at the University must contact the Financial Aid Office.

Student Loan Programs

Federal Perkins Loan (Perkins)

Perkins is a federal loan that is need-based and is awarded by the University. The Federal Perkins Loan is currently offered at a fixed five percent interest rate and is repayable to the University over a maximum 10-year period. Repayment begins nine months after graduation or cessation of at least half-time enrollment at an eligible institution in an approved program of study.

Because Perkins loan funds are limited, this loan is offered to the earliest applicants whose Expected Family Contribution (EFC) is lowest. Perkins loans are usually awarded to freshman and sophomore students (junior and senior students have greater eligibility for Stafford loans). Notification of eligibility for this loan is included in the award letter.

Parent Plus Loan For Undergraduate Students (PLUS)

The parent of a dependent student may borrow up to the cost of education (which includes living expenses) minus any other financial aid the student is scheduled to receive. Repayment begins 60 days after loan funds have been disbursed. The PLUS loan interest rate is variable and caps at nine percent. Approval for the PLUS loan is based upon credit history.

Loan applications are available from the lender of the student's choice. The parent must borrow from the same lender the student has chosen for the Stafford loan, unless that lender does not participate in the PLUS program. A PLUS loan cannot be approved until a complete FAFSA has been processed.

Typically the loan application process requires six to eight weeks. In order to deduct the anticipated proceeds from a PLUS loan from the invoice, the loan must have been approved. Therefore, parents wishing to use PLUS proceeds toward the fall balance must submit a complete application by March 15 in order to deduct the amount of the anticipated loan check from the fall invoice.

NJ Class Loan

If a student's parent is a New Jersey resident, he/she may be interested in the NJ Class loan, which may allow payments to be deferred while the student is enrolled. For information and application forms call 1-800-792-8670, or visit www.state.nj.us/treasury/osa.

Federal Stafford Student Loan (Stafford)

Applications for the Stafford loan are available from the lender of the student's choice.

The University is pleased to recommend a preferred lender to those students who have not previously borrowed. Please contact the Financial Aid Office for additional information.

A Stafford loan cannot be approved until a complete FAFSA has been processed. Students wishing to use proceeds from the Stafford loan must submit a complete application by March 15. Students who use Pennsylvania lenders must submit the loan application directly to the lender. Students who use out-of-state lenders must submit the loan application directly to the Financial Aid Office.

Under federal regulations, only one Stafford loan may be processed for each student each year.

Stafford Loan Eligibility Undergraduate Students

Undergraduate students are required to register for at least six credits each semester in order to receive funding from the Stafford program.

Stafford loan eligibility is determined based upon the number of credits the undergraduate student has completed, according to the following schedule:

2,625
3,500
5,500
5,500

The above loan amounts may be subsidized or unsubsidized depending upon the student's financial eligibility. If the loan is subsidized the student is not responsible for making any interest or principal payments during enrollment. If the loan is unsubsidized the student is responsible for making interest payments during enrollment.

Undergraduate students who are independent and dependent students whose parents cannot qualify for the PLUS loan are eligible for the following additional amounts under the Unsubsidized Stafford Program.

0-29.75 credits	Freshman maximum	\$4,000
30 - 59.75 credits	Sophomore maximum	\$4,000
60 - 89.75 credits	Junior maximum	\$5,000
90 + credits	Senior maximum	\$5,000

Graduate Students

Graduate Students are required to register for at least 4.5 credits each semester in order to receive funding from the Stafford program.

Subsidized Stafford Loan Eligibility up to Unsubsidized Stafford Loan Eligibility up to	\$ 8,500 \$10,000
Total graduate maximum Stafford eligibility per academic year	\$18,500

PLUS/Stafford

The lender will deduct origination and insurance fees from Stafford and PLUS loans before they are disbursed. These fees can total up to four percent of the principal amount borrowed. Thus, the amount available from the loan to pay educational costs may be less than the amount initially borrowed.

Students who are in default on a federal loan are not eligible for Stafford or Perkins loans, or other financial aid while enrolled at The University of the Arts.

Students and their parents are strongly urged to make an appointment in the Financial Aid Office to discuss questions regarding any of the student loan programs.

PHEAA Loan Line (to check on the status of your loan):

1-800-692-7392 or www.pheaa.org

Remember:

If a student uses his/her Stafford or PLUS loan proceeds toward the fall invoice, he/she must submit the loan application(s) by March 15.

Disbursement Amount

The lender will deduct origination and insurance fees from Stafford, PLUS, and other alternative loans before they are disbursed. These fees can total up to four percent (or more for some alternative loans) of the principal amount; thus, the amount available from the loan to pay educational costs may be less than the amount borrowed.

Student Employment

Federal Work Study (FWS)

FWS is a federally funded program administered by the University. Eligibility for this program is based upon the availability of funds to the University and the student's EFC.

The Financial Aid Office will make a determination of the student's eligibility to earn money through the FWS Program. Notification of eligibility will be included in the Award letter.

An FWS award is not an offer or a guarantee of a job; it is the amount a student is eligible to earn should she or he secure a job. Work study awards are not applied against the invoice. Payment is made directly to employed students by University payroll check.

Eligible students are permitted to work up to 20 hours weekly when classes are in session. Students are paid at least minimum wage and hours may be arranged to accommodate the class schedule. The 2005-2006 FWS award can be used between July 1, 2005, and June 30, 2006.

Jobs are usually available throughout the University in academic departments, security, University offices, the library, etc. Positions require various levels of skill and experience.

For students who are interested in working in the larger community, there are several off-campus work study positions available. These jobs are located at sites such as community and arts organizations, theaters, and museums.

The Student Employment Handbook contains expanded information about FWS and NFWS, job openings, and additional information for fall placement. The handbook is available in the Financial Aid Office in late summer.

Non-Federal Work Study (NFWS)

Students who do not qualify to work under the Federal Work Study program may work on-campus under the NFWS program.

Information about job availability and placement is as listed in the Federal Work Study section.

The Student Employment Handbook details all of the regulations governing the Federal and non-Federal Work Study programs.

Students are reminded that falsifying time cards is a criminal offense, which can subject them to criminal prosecution, disciplinary action, expulsion, and loss of all financial aid.

Award Notification

Award letters will be sent to new students beginning in March and to returning students beginning in June. The Financial Aid Office staff will be available to counsel students at any point during the application process. Students should be aware that some aid is conditional on the availability of funds to the University, and if these funds are reduced, the University will reduce aid accordingly.

Students must return a signed award letter with acceptance of aid. Failure to return the award letter may result in cancellation of aid.

If an award is estimated, that means some additional steps must be taken before the student can receive those funds, such as completing verification. To receive the Stafford, the student must submit the loan application and his/her funds must be disbursed. Stafford loan proceeds are disbursed electronically or by paper check. He/she must endorse the Perkins loan promissory note in order for this loan to be credited to his/her account.

Additional steps are required to claim these forms of financial aid:

Federal Work Study

In order to claim a FWS award the student must locate an eligible job. Once hired, the student must come to the Financial Aid Office to complete the necessary payroll paperwork. Students cannot work, nor can they be paid, until this paperwork is submitted and proper identification is documented. FWS cannot be deducted from the tuition invoice.

Pell Grant

Approximately four weeks after the FAFSA is filed, the student will receive a Student Aid Report (SAR). This document will notify a student as to Pell Grant eligibility. All of the information on the SAR must be correct and complete.

The award letter will list the Pell Grant amount. Changes to the FAFSA information may affect the student's Pell Grant eligibility.

Perkins Loan

To claim these funds the student must endorse a Perkins promissory note in the Student Billing Office. Funds cannot be credited until a complete, correct note is negotiated.

PLUS and Stafford Loans

These loans must be applied for through the student's lender. Proceeds from these loans are disbursed to the University. Most Stafford loans will be disbursed to the University electronically and will not require the student's signature. If a student loan is disbursed by check, it cannot be credited to his/her account until he/she signs the check. (Stafford loan checks will be available in the Student Billing Office for signature; PLUS checks will be mailed to the parent borrower.)

The award notice is subject to revision under the following circumstances:

1. If government funding levels to the University are reduced, individual awards will be adjusted accordingly.

- Verification The Financial Aid Office is required by federal regulation to resolve any discrepancies in information submitted per verification with that already in a student's file. Any discrepancies may result in revision to a student's aid amounts and/or types.
- 3. As above, if at any point in the year we become aware of information that conflicts with other documentation in the student's file, we will resolve the discrepancy and revise the award accordingly.
- 4. Outside Scholarships Per federal regulation, a student is not permitted to be "overawarded." That is, a student's total amount of scholarships, grants, loans, and work study may not exceed the student's calculated need. If a student would be overawarded due to an outside scholarship, we are required to adjust the other elements of the aid package to eliminate the overaward. We encourage students to seek outside scholarships, and will adjust institutional aid only if absolutely necessary.
- 5. The University may substitute other aid funds of equal amount and type at any point in the year at its discretion and without any notice.

Special Circumstances

Income Reduction

The FAFSA collects information about a family's income and assets from the previous year (2004). For most people this information is a good predictor of the current year's (2005) income, since most people do not experience wide swings in income from year to year.

If, however, a family's income in the current year will be significantly different (more than 10 percent) from last year's, the family should notify the Financial Aid Office in writing, including all available documentation. Reductions in income that are caused by involuntary job loss, unusually high unreimbursed medical expenses, separation, divorce, death of a wage earner, or the like will be considered.

If a family's circumstances meet these criteria, the University will calculate the financial aid award based upon the estimated current year (2005) figures for the fall semester. At the end of the fall semester the family will be required to provide documentation (such as final pay stub, or an estimated 2005 return) for evaluation of the spring semester's award.

Unfortunately, the University is not able to consider reductions in income due to voluntary job changes, back taxes owed, high consumer debt, multiple mortgages, employment bonuses received in the previous year, overtime, self-employment losses, fluctuations in income from commission sales, or discretionary purchases.

Divorce or Separation

When a married student or parent separates from or divorces his/her spouse subsequent to the filing of the financial aid application, the custodial parent should notify the Financial Aid Office in writing.

In the case of separation or divorce, the Financial Aid Office is permitted to discuss the student's record only with the custodial parent.

Death

Sadly, the University occasionally is called upon to assist a student whose parent or spouse has died subsequent to the filing of the financial aid application. Should this occur, the Financial Aid Office should be contacted immediately, and it will offer every assistance possible.

Dependency Override

The Financial Aid Office is occasionally asked to re-evaluate a student's status due to the student's assertion that he or she should be considered independent of parental support.

The guidelines for dependency are set by federal law, and thus each student must first be evaluated against them. A dependent student is someone who is younger than 24, is not a veteran, is not a graduate or professional student, is not married, is not an orphan or ward of the court, or does not have legal dependents.

An independent student is someone who is older than 24, a veteran, a graduate or professional student, married, or has legal dependents. (See the FAFSA.)

Federal and institutional policy is that the first responsibility for college costs is the student's and his/her family's; thus appeals are rarely granted.

A student who wishes to be considered independent must write a letter of appeal to the Financial Aid Office. The letter must clearly state the reasons for appealing the dependency status. The student will be required to document his/her means of support as well as other items. Please contact the Financial Aid Office for additional information.

Other Appeals

The Financial Aid office cannot consider proposals based on any circumstances other than those listed above. Regrettably, the University cannot reconsider the financial aid award in response to offers from competing institutions, or as a means of recognizing the student's academic or artistic achievement.

Academic Progress

Students who receive assistance in any form, which includes but is not limited to University grant, scholarship, State grant, Federal Pell Grant, FSEOG, FWS, Federal Perkins Loan, Federal PLUS/Stafford, etc., must maintain satisfactory academic progress in their program of study in order to continue to receive those funds.

Satisfactory academic progress for students at the University is defined as

- 1. earning between 12 and 18 credits each semester, and
- 2. maintaining a minimum cumulative and semester grade-point average (GPA) of at least 2.0 ("C" average).

If a student's semester or cumulative grade-point average is below 2.0 ("C" average), he or she is automatically placed on probation and required to attain at least a 2.0 cumulative grade-point average by the end of the next semester, and meet other requirements as specified by the dean's office.

Students may be required to maintain a GPA higher than 2.0 in some departments or majors. Thus, it is possible to be placed on probation at higher GPAs.

A student who does not meet the above-cited grade-point average and credit load requirements will jeopardize his/her financial aid eligibility.

Students who have had two semesters of academic probation are not eligible to receive financial aid of any type during a third semester of academic probation.

Students who are placed on Academic Probation will lose their University-sponsored scholarship, e.g.: Presidential, Promising Artist, and Artist Grant,

Students who have been dismissed from the University are not eligible for financial assistance of any kind during the first semester of re-enrollment, when the first semester of re-enrollment is at least the student's third semester of censure.

Insufficient Credit Accumulation

In addition to the qualitative standard (GPA), students are also required to meet a quantitative measure of academic progress (rate of credit accumulation). Students who receive merit- and/or need-based aid

must earn sufficient credits each semester toward graduation. Students who enroll for at least 12 credits during a given semester must complete, with a grade of "D" or higher, at least 12 credits in order to continue to receive financial assistance.

Although 12 credits is the minimum per-semester credit accumulation to maintain eligibility for financial assistance, the student will NOT be on track to graduate in four years at this rate. Also, "D" grades will cause the student to fail the qualitative (GPA) progress standard.

Each student's total credit accumulation is reviewed at the end of each semester. Students who complete fewer than 24 credits per academic year will be placed on FINANCIAL AID PROBATION for the following semester. If, by the end of the probationary semester, the student has not earned at least 36 credits (for the three-semester period being reviewed), the student then loses his/her eligibility for financial assistance. Students may fail the quantitative standard regardless of GPA.

The student's eligibility for financial assistance will be restored when the student has earned at least 36 credits and has met all other academic progress requirements.

PHEAA Grants

The state grant agency requires that a student earn a minimum of 24 credits each academic year in order to continue to receive state grant assistance. Any student who earns fewer than 24 credits will not be eligible for his/her state grant for the first semester of the following year. Students who enroll for a single semester are required to earn at least 12 credits to retain their PHEAA Grant. The University will not replace funds for which the students have lost eligibility.

Financial Aid Academic Progress Appeals

University-Administered Financial Aid

The University reviews the academic standing of all students at the conclusion of each semester. Students who have not met the academic progress standards required for continued financial aid eligibility have the following options for appealing loss of aid.

Please note—under federal privacy guidelines we are only permitted to discuss academic matters with the student.

If the student wishes to appeal the loss of financial aid, except PHEAA state grant, he or she may do so in writing to the Financial Aid Office. (PHEAA state grant appeals must be addressed to PHEAA). Appeals are reviewed by the Financial Aid Appeal Committee. Appeal letters must be written by the student and must document significant, unusual circumstances that contributed to academic difficulties. (Significant circumstances include events like major illness, severe injury, or family upheaval such as death or divorce.) Students are required to provide documentation of the circumstances upon which the appeal is based.

In order to be considered, the appeal letter requesting reinstatement of aid for a given semester must be received in the Financial Aid Office prior to the first day of classes for that semester. Students are cautioned that the committee that reviews financial aid appeals meets on an as-needed basis and generally requires approximately three weeks to respond to appeals. Appeals that are submitted close to the beginning of any semester are unlikely to be reviewed prior to the start of classes. Thus, students should be prepared to pay their invoice in full. If the appeal is granted the student will be reimbursed from any credit balance created by reinstated financial aid.

The University does not have the authority to make exceptions to federal financial aid policies and will not entertain any requests to do so.

For example, federal law requires that students be enrolled on an at least half-time basis for Stafford loan eligibility. The University cannot and will not make exceptions to this and other federal regulations.

Students who have been placed on academic probation and wish to appeal their probationary status should follow the guidelines under the Academic Review section in this catalog.

For those financial aid policies under which the University has discretionary authority to make exceptions, the Financial Aid Appeal Committee's decisions are final and cannot be further appealed.

PHEAA State Grant Appeals

The University has no authority to make exceptions to PHEAA state grant policies. Students wishing to appeal the loss of state grants must write a letter of appeal to PHEAA. Appeal letters must include documentation of those significant events (major illness, severe injury, or family upheaval such as divorce or death) that impacted the student's academic performance. Students wishing to appeal the loss of state grant eligibility are urged to do so as soon as such information is known, as the state requires several weeks (typically 8-10) to respond to appeals.

Change in Enrollment Status

Unless specifically designated otherwise, all awards are issued based upon the student's anticipated enrollment as a full-time undergraduate (completing 12 credits or more per semester, in a degree-granting program).

Students who become less than full-time or who enroll as "nondegree" may lose their eligibility for aid in full or in part.

The Financial Aid Office periodically reviews all student accounts and will immediately remove any aid credited to the account of a student who has failed to satisfy progress or enrollment requirements as above.

Students who are considering withdrawing (either from the University or from individual classes) are urged to meet with a financial aid counselor to discuss the impact of the withdrawal on their eligibility for aid. Please read the information about refunds in the "Tuition and Expenses" section of this Catalog.

Students are reminded that withdrawing from their courses (either in full or in part) may cause them to lose their eligibility for aid in current and future semesters.

To avoid unexpected balances, students must contact the Financial Aid Office with any questions pertaining to this subject.

Graduate Students

Graduate students are eligible to apply for Stafford loans and should refer to the section on student loans for further information. Graduate students may also be eligible for assistantships or fellowships through the department in which they are enrolled. Contact the departmental office for additional information and application instructions.

Graduate students are required to maintain satisfactory academic progress in order to continue to receive financial aid as specified in this catalog.

Students who have attained a bachelor's degree or its equivalent are not eligible to receive Pell, PHEAA, FSEOG, FWS, Perkins, and most other forms of financial aid including institutional grants.

Graduate students who are in default on a federal student loan are not eligible to receive assistance of any type while enrolled at the University.

The following website is helpful for graduate students: www.grad-schools.com.

Summer MFA Students

Students who enroll at least half-time (4.5 credits) in the Summer MFA program may borrow under the Stafford Loan program.

Students who matriculated as of June 2000 and follow the 12, 4.5, 4.5 credit pattern are permitted to borrow during all semesters of enrollments and qualify for deferments; these students may borrow up to \$18,500.

Students who matriculated prior to June 2000 and follow the 10, 3, 3 credit pattern are not permitted to borrow during the fall and spring semesters. Summer MFA students who are enrolled less than half-time are not permitted to borrow and do not qualify for deferments.

For the summer of 2003, Summer MFA students who enroll for 10 credits may borrow up to \$11,000, less any other aid.

Transfer Students

Transfer undergraduates are eligible for aid and should apply following the same application procedures as other undergraduates (with exceptions listed below).

All transfer students may be required to submit a Financial Aid Transcript (FAT) from each prior post-secondary institution attended in the current year, whether or not financial aid was received while enrolled. This regulation applies to transfer students who enroll beginning in January. It does not apply to transfer students who enroll beginning in September.

Transfer students who have borrowed the undergraduate maximum under the Stafford program are not eligible for continued Stafford assistance while enrolled at the University.

Any transfer student who is in default on a federal loan is ineligible for financial aid of any type while enrolled at the University.

Transfer students who enroll for the spring semester should be aware that financial aid received for enrollment during the fall semester at another institution is not transferable. Students must reapply for most forms of aid at the University. Contact the Financial Aid Office for additional information and instructions.

Bachelor's Degree Holders

Students who have earned a bachelor's degree or its equivalent and who enroll as undergraduates are eligible to apply for Stafford loans (with exceptions below). In some cases these students may also be eligible for University-sponsored aid. Students are not eligible to receive Pell, PHEAA, FSEOG, and Perkins.

Students who have already borrowed the undergraduate maximum under the Stafford program are ineligible for continued Stafford assistance while enrolled at the University.

Those who are in default on a federal student loan are not eligible for aid of any type while enrolled at the University.

Part-Time Students

Part-time students who are enrolled in degree programs may be eligible for Pell, University, and PHEAA grants, as well as Stafford loans.

Part-time students are subject to all requirements governing the financial aid programs, except that they be enrolled full-time.

Part-time students are not eligible for merit-based aid.

Part-time students should follow application procedures as detailed in this catalog.

Continuing Education Students

Students who enroll through the Continuing Education program are eligible for a very limited selection of loan programs. Continuing Education students are not eligible for any other type of financial aid. Contact the Financial Aid Office for additional information.

International Students

Students who are neither U.S. citizens nor eligible noncitizens (as confirmed by the Immigration and Naturalization Service) are not eligible to receive any form of Federal Title IV financial aid while enrolled at The University of the Arts.

International students will be reviewed for scholarships when offered admission. Those students who demonstrate exceptional artistic ability in their portfolio review or audition will be considered for the University's Scholarship Program.

International students may be eligible to borrow money through a very limited selection of loan programs. International students must have a U.S. citizen co-signer. Contact the Financial Aid Office for additional information.

Useful website: www.edupass.org.

Study Abroad and Off-Campus Study

Students who wish to study abroad or at another U.S. school for one or two semesters as part of the degree program at UArts will need the advice and approval of their department chair, a written agreement in advance of the courses, and a description of how they will transfer back into the degree program. This off-campus study is normally best done in the junior year. Interested students should begin by making an appointment in the Dean's office to discuss their plans at least six months before the program begins. Appointments with the Registrar, Financial Aid, and Billing offices are also recommended at that time. If the student has financial aid, he/she should register during the normal registration period. While away, the student should keep the Financial Aid Office informed of any changes in status.

The following information should be used to assist in determining if study abroad will be a viable option, and to help plan for the financial responsibilities. Students are responsible to pay the UArts tuition and fees. If the host school is more expensive, the student will be responsible for the difference of cost.

Financial Aid that can be used abroad:

- 1. Federal Pell Grant
- 2. Federal SEOG
- 3. Federal Perkins Loan
- 4. PHEAA State Grant
- 5. Federal Stafford Loan
- 6. Federal Plus Loan

These forms of aid are subject to reduction if costs for study abroad programs are less than costs at The University of the Arts.

Financial Aid that cannot be used abroad includes all Universitysponsored aid, such as:

- 1. Talent Scholarship
- 2. Presidential Scholarship
- 3. University Grant
- 4. Promising Artist Award
- 5. Artist Grant
- 6. Named Scholarships
- 7. Graduate Grants, Scholarships, and Assistantships

Students who plan to study abroad should apply for financial aid adhering to normal deadlines and procedures. Additionally, such students must provide The University of the Arts' Financial Aid Office with the following:

- 1. Contact person at coordinating university or college including their address, telephone, and fax numbers.
- 2. Power of Attorney, duly executed (if documents will require your signature in your absence).
- 3. Consortium Agreement, completed (available from the Financial Aid Office).
- Contact Financial Aid Office before final departure. It will be necessary to maintain close contact with our office to assure aid is processed before you leave the country.

Reminders:

- 1. The study abroad program must be approved by both the academic dean and the University's Office of the Registrar. Contact those offices for additional information and procedures.
- 2. Students must begin all paperwork at least six months prior to the semester abroad.
- 3. In most countries students will not be permitted to earn wages, so they should be prepared to have sufficient spending money.
- 4. Students may not use financial aid for unapproved programs abroad. In order to be eligible for financial aid, the student must enroll through a college or university that is approved for participation in the Federal Title IV programs.
- 5. Students may not use the extended payment plan (TMS) to pay for tuition.

Budgets

Educational costs include not only tuition and fees, but also indirect costs such as room, food, books, supplies, and personal expenses. Direct costs reflect the actual amount a student will be billed by the University. Indirect costs are what a typical student might expect for out-of-pocket expenses such as supplies, books, clothing, food, medical expenses, personal items, and transportation over a nine-month period.

Naturally, one's own habits and personal spending patterns will dra-

matically influence these costs. Therefore, these are estimates only.

These factors are used in formulating a student's budget and determining financial need. The Financial Aid Office will assign each student a budget depending on the information provided on the FAFSA. If the budgets shown below differ significantly from the expenses you expect to incur, please inform the Financial Aid Office.

While certain academic departments may recommend that students have their own computers, the University's students are not required to provide their own computers. Therefore, the University will not accept responsibility for the funding of student-owned machines. Student interested in purchasing computers are welcome to contact the Academic Computing Office for advice on hardware and software selection, and information on the educational discounts available. For more information, please refer to the Academic Computing section of this catalog.

Estimated Expenses for 2005-2006

These figures are intended for your use in estimating your costs for the upcoming academic year.

Tuition (12-18 credit	Commuter s) \$23,380	Resident/ Off-Campus \$23,380	Graduate \$23,380
General Fee	950	950	950
Housing	_	6,200	· -
Subtotal	\$24,330	\$30,530	\$24,330
Indirect Expenses			
Books & Supplies	2,000	2,000	2,000
Housing	2,700	_	7,700
Food	2,000	2,000	2,000
Living Expenses	2,270	2,270	2,270
Estimated Total	\$33,300	\$36,800	\$38,300

Commuters

Students who live within reasonable commuting distance of the University and reside with parents or relatives.

Resident/Off-Campus

Students who reside in University-owned housing or who reside in housing that is owned by neither the University nor their parents or relatives. Students who live within commuting distance of the University will not be funded as residents, or as off-campus.

Graduate Students

Most graduate students maintain their own homes and have correspondingly higher living expenses. Graduate students who live with parents or relatives will be assigned a commuter budget.

Part-Time Students

Budgets for part-time students are determined on an individual basis.

Tuition Tax Benefits

The Taxpayer Relief Act of 1997 includes tax credits for education. The Hope Scholarship is a tax credit of up to \$1,500 that covers 100 percent of the first \$1,000 in qualified tuition and related expenses, and up to 50 percent of the second \$1,000, required for enrollment during the first two years of college.

The Hope tax credit is generally available for tuition and fees paid, less grants and scholarships, for classes that begin on or after January 1, 1998. The credit is phased out for single taxpayers with adjusted gross

income between \$40,000 and \$50,000 (\$80,000 to \$100,000 for joint returns). Students who do not qualify for the Hope Scholarship may qualify for the Lifetime Learning Credit.

For specific information about how these tax credits may affect you, contact your tax professional.

Confidentiality and Privacy of Financial Aid Information

FERPA (Family Educational Rights and Privacy Act of 1974)

Under FERPA, educational privacy and access rights accrue to the student when she/he turns 18 **OR** enrolls in a post-secondary institution. The University of the Arts is a post-secondary institution. Persons who have applied to but who have **not attended** the University as an enrolled student are not covered under FERPA. Under institutional policy, applicants are extended the same privacy and access rights to their financial aid information as students.

Applicants, students, and parents should be aware of the following institutional financial aid privacy policies.

The financial aid staff is permitted to discuss or otherwise disclose a student's financial aid information to the following parties:

- 1, the student.
- 2. the student's parent(s) whose information appears on the FAFSA.
- other University officials having a legitimate educational reason to know the student's financial aid information (e.g. staff in the billing office so that they can manage the student's account).
- 4. external agencies and organizations such as guarantors, lenders, state grant agencies, and auditors that have a legitimate reason to know the student's financial aid information (i.e. staff at such agencies authorized to process loans and grants for the student).
- 5. external federal agencies granted such rights under FERPA (e.g. DOE, INS, CSPCA, et cetera). Under FERPA, institutions are required to disclose a student's information (sometimes without notification to the student) in response to commands from the courts (typically subpoenas) and demands from specific federal agencies. The Financial Aid staff will comply with all lawfully issued demands for information from the entities identified in the FERPA regulations and will (or will not) notify the student as required.

Students and parents should be aware that their signatures on the FAFSA and other financial aid documents (e.g. loan applications) authorize the release of their information to certain federal and state agencies. Please read the FAFSA and other financial aid documents for more information.

Depending upon the scope of the information requested by the student or other authorized parties, the Financial Aid Office may require time to present the records requested. When the information requested cannot be produced immediately the Financial Aid Office may require such time as is permitted under FERPA regulations to retrieve and present the records requested.

The Financial Aid staff is **not** permitted to discuss or otherwise disclose a student's Financial Aid information to others including but not limited to:

- 1. the student's parent(s) or stepparent(s) whose information does not appear on the FAFSA (the non-filing parent) without written permission from the student and the filing parent.
- the student's parent(s) or stepparent(s) whose information does appear on the FAFSA when the parents have separated or divorced and the other parent has been identified as the custodial parent, without written permission from the student and the custodial parent.

- 3, high school guidance counselors and teachers.
- 4. the student's spouse.
- 5. interested relatives, neighbors, and friends.

The Financial Aid Staff is **not** permitted to discuss or otherwise disclose academic information (which includes but is not limited to scholarship eligibility, financial aid eligibility, grades, grade-point average, academic standing, or probationary status) to **anyone** (except the federal and state agencies responsible for processing the student's financial aid or having authority under FERPA to access such information) other than the student (whether or not the student is dependent, whether or not the parent pays the invoice) without the student's written authorization.

Disclosure Authorization

When extraordinary circumstances exist that prevent the student from accessing and understanding Financial Aid information the Financial Aid staff will discuss normally confidential information with the individual(s) the student designates on the disclosure authorization form. Students may request a disclosure authorization form from the Financial Aid Office. Students must complete and sign the disclosure authorization form in the Financial Aid Office in the presence of a Financial Aid staff member. Students can rescind the disclosure authorization at any time. Due to the highly sensitive nature of financial aid and academic information, facsimiles, photocopies or mailed disclosure authorization forms will not be accepted.

Rights and Responsibilities

The receipt of financial aid is a privilege, which creates both rights and responsibilities.

Students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid as equitably as funds permit.

Students applying for financial aid are responsible for accurately portraying financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and for maintaining satisfactory academic progress and good standing.

Students who fail to maintain adequate progress will be placed on probation. Failure to correct academic deficiency will result in the loss of financial aid until the required credits and grade-point average have been earned.

Students or parents who knowingly provide false information on any financial aid form (financial aid forms include but are not limited to the FAFSA, verification forms, Work Study time cards and loan applications) will be denied financial aid and will be refused for all subsequent years without the possibility of appeal. Additionally, students so identified will be billed for all aid disbursed and may face prosecution by the Department of Education, which may result in fine, imprisonment, or both.

While the Financial Aid Office staff is available to assist students through the application process, it is the student's responsibility to see to the correctness and completeness of his or her application. If a student receives notification that his/her FAFSA or loan application is incomplete, the student must determine what is necessary to complete the application(s) and submit the required information.

An application for financial aid will have no effect on the decision concerning admission. The admission decision is made without access to financial aid data.

Application for 2006-2007

- File the 2006-2007 Free Application for Federal Student Aid (FAFSA) by March 15, 2006.
 - Register for the Fall 2006 semester in April 2006.

Additional Sources of Financial Aid

A helpful way to begin the search for additional financial assistance is on the Internet at www.fastweb.com. Additional financial aid websites are listed below. Students are cautioned not to pay for financial aid information; these are free websites. The Financial Aid Office also maintains a notebook of scholarships.

www.pheaa.org www.fafsa.ed.gov www.finaid.org www.fastweb.com www.wiredscholar.com www.ed.gov www.usagroup.com www.cns.gov

For Additional Information

Listed below are numbers to call if a student receives an incomplete notification or does not receive notification within six weeks of application filing.

To check the status of your FAFSA:

1-319-337-5665 1-800-4-FEDAID www.fafsa.ed.gov

PHEAA Grant Line 1-800-692-7435 www.pheaa.org

PHEAA Loan Line 1-800-692-7392 www.pheaa.org

The University of the Arts 1-800-616-ARTS www.narts.edu Office of Financial Aid 1-215-717-6170 fax 1-215-717-6178 www.finaid@uarts.edu

Student Services

R. Alan Leffers

aleffers@uarts.edu Dean of Students Gershman Hall 401 South Broad Street, Room 309 215-717-6617

Led by the Dean of Students, the Student Services Division is committed to supporting the intellectual and personal growth of student-artists through its many programs. Student Services strives to provide a healthy campus experience for students that fosters a sense of community and celebrates civility, support, and respect. The Division delivers fundamental daily services while fostering opportunities for students to develop the interpersonal, leadership, professional, and communication skills they will need to become successful artists. A full description of Student Services programs is available in the Student Handbook.

Academic Support Services

Anita Lam, Director 1500 Pine Street, Room 102 215-875-2262

The University of the Arts makes academic support programs available to all students as a supplement to their classroom instruction. Tutors help students develop skills in classroom strategies, study habits, and all subject areas. The office also provides comprehensive services for international students and for students deemed eligible for the Academic Achievement Program upon admission.

Career Services

Elisa Seeherman, Director Gershman Hall. Rm. 309 215-717-6075

The University of the Arts provides a comprehensive program for students as they develop plans for their career in the arts. Services include career counseling, resume writing, interview skills development, and job search skills. The office also coordinates listings and programs for internships, part-time, summer and full-time jobs.

Counseling Services

Brian Hainstock, Director Gershman Hall, Rm. 308 215-717-6614

The Counseling Center at UArts provides individualized personal counseling and referrals to other professionals. Counseling Services encourages students who were receiving treatment prior to their arrival in Philadelphia to establish a relationship with a counselor on or near campus to provide a more immediate level of care and help monitor symptoms and medications. All counseling conversations and records are confidential except in cases of emergency.

Disability Services

Neila Douglas, Director Gershman Hall, Rm. 309 215-717-6616

The University of the Arts is committed to providing equal educational opportunities and full participation for students with disabilities. Students who would like to access services must self-identify and provide appropriate verification of their disability showing that it currently substantially limits a major life activity. The University determines eligibility for appropriate and reasonable accommodations of either an academic or personal nature on an individual basis. The University of the Arts follows the documentation guidelines established by the Educational Testing Service.

Health Services

Anne Whitehead, Director Anderson Hall, Mezzanine and Terra, Rm. 401 215-717-6230

The University's Health Services office is open Monday through Friday and staffed with a registered nurse. The office renders first aid, treats minor illnesses, provides wellness/disease prevention counseling and refers students to other professionals within the area. Jefferson Family Medicine Associates (JFMA) provides medical services free of charge for students with a referral from Health Services. Besides treating acute and chronic illnesses, JFMA also provides services for drug abuse, sexually transmitted diseases, birth control and mental health. Students will be charged for specialists, X-rays, laboratory work, ambulance service and emergency room visits; therefore, students are required to have adequate health insurance to cover an unforeseen illness or accident.

The Commonwealth of Pennsylvania requires that all colleges and universities screen first-time students for immunizations. Therefore, entering students must schedule a physical exam, have a physician fill out and sign the University of the Arts Health Information Form, and return it to Health Services. Students are also required by Pennsylvania law to fill out the Meningitis Waiver Form. The University is not able to allow students to complete registration, move into University housing or attend classes without proper health information filed with Health Services.

In the event of an **emergency** after office hours, JFMA physicians are on call and may be reached at 215-955-7190. JFMA is located at 9th and Chestnut Streets.

International Student Services

In an effort to meet the special needs of the international student, the University has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through the Office of Admission, the International Student Advisor, the Director of Residential Life, and the Dean of Students.

The University has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include the following: ESL tutorial assistance for undergraduates, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program should contact the Office of Residential Life directly, as do all other

entering students. While there is no distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, also considers the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

All F-1 students are responsible for obtaining immigration information and following all the regulations in order to maintain status. Page 2 of the 1-20 explains many of the obligations of an F-1 student.

When in need of assistance, students are advised to contact either the International Student Advisor, Anita Lam, at 1500 Pine Street, Room 102, 215-875-2262, alam@uarts.edu, or the Office of the Dean of Student Services at 215-717-6675.

Residential Life

Glenn Smith, Director 1500 Pine, Rm. 100 215-717-5425 or 215-875-2214

The Office of Residential Life oversees the University's four residential communities: Furness Hall, 1500 Pine Street, 1228 Spruce Street and 311 Juniper Street. Resident Assistants (RAs) assist full-time Area Coordinators in supervising residential students and providing programs to enhance their experience. RAs are trained in peer advising, crisis intervention and mentoring students in their adjustment to college and life in the city.

Almost all student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedules and dietary preferences.

Housing for new students is guaranteed if the housing deposit is received by May 15. Returning student housing is not guaranteed and is allocated through a lottery system implemented in the spring prior to the next academic year.

Meals

Almost all student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedules and dietary preferences. In addition, the University maintains a café that serves breakfast and lunch, and has an optional meal plan. Snack and beverage vending machines are accessible at all times.

Student Activities

Gershman Hall, Rm. 313 215-717-6615

The Office of Student Activities sponsors a variety of programs to complement the academic and social life of UArts students. Annual events include a Fall Carnival, UArts Late Night Skate, Grocery Bingo and Open Mic nights. The office works closely with the variety of student organizations focused on the many interests of UArts students and advises the UArts Student Council. Student Activities is also responsible for New Student Orientation, held each August and January for entering students.

Student Code of Conduct

The University's regulations governing student conduct safeguard the academic values and common welfare of the student body and promote the best possible environment for study, and the personal and professional development of artists. Membership in the University community is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment at all times. By registering, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Students and is addressed in either administrative or committee hearings. The Campus Standards Committee, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. Decisions rendered by a University judicial body are subject to appeal.

Sanctions for violation of the Student Code of conduct range from verbal warning up to and including suspension, dismissal or expulsion. University policy also provides that a student may be required to withdraw from the University for psychological and/or health reasons due to circumstances deemed by the Dean of Students to be disruptive to the University.

Prohibited behavior at the University of the Arts includes, but is not limited to the following:

- Academic dishonesty or misconduct including, but not limited to, cheating and plagiarism;
- Non-academic dishonesty, including, but not limited to, theft, attempted theft, possession of stolen property, forgery, and falsification of information provided to any University official;
- Conduct that threatens the physical or psychological health and/or safety of any person (including the person committing the act) or the sanctity of the campus, including, but not limited to physical or sexual assault;
- 4. Damage to public, private, personal or University property;
- Violation of policies as described in the Student Handbook and the University Catalog and all other rules governing University facilities, programs and services;
- Intentional obstruction or disruption of teaching, research, administration, disciplinary procedures, other University activities or activities authorized to take place on University property;
- 7. Disorderly conduct including acts that breach the peace;
- Non-compliance with the directions of University, local, state or federal officials performing official duties, including failure to give proper identification when requested;
- Violation of a student's rights or privileges and verbal or written harassment, discrimination, abuse and/or disrespect of any person; and
- 10. Violation of the statutes, laws, ordinances and/or regulations of the City of Philadelphia, Commonwealth of Pennsylvania (or other states, when applicable) and the United States of America.

A more complete explanation of the University's judicial process, student rights and responsibilities, and behavior specifically prohibited can be found in the Student Handbook.

General Information

Campus Security

The University posts security personnel in all of its buildings to provide 24-hour protection. Identification cards are issued for all students, faculty, and employees and validated every semester by the Public Safety Department. Public Safety officers may deny access to University facilities for anyone not carrying a validated identification card. Spotchecking of identification cards occurs throughout the day. Complete identification checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. The general campus area is patrolled on a regular basis.

Public Safety also provides programs to develop student awareness of safety and security concerns in an effort to diminish exposure to loss. The Public Safety Department strives to ensure the safety of all students, faculty, and staff.

In the event of a family emergency about which it is necessary to contact students at the University, parents or guardians should call 215-717-6401, 24 hours a day. Public Safety personnel will take the necessary information, contact the appropriate offices to locate the student, and deliver the message.

Escort Service

Public Safety 215-717-6400

The Escort Service provides safe transportation for any member of the University community to any address that falls in the area between 3rd and 23rd streets, bordered by Race and Federal streets. Expanded coverage areas, such as South Philadelphia, are available if time allows. The Escort Service operates daily from 7 p.m. to 3 a.m., and picks up passengers every half hour from Anderson Hall, the Terra Building, and the 1228 Spruce Residence Hall. The service is in effect from the second week in September through the third week in May, with the exception of scheduled University holidays and closings.

School Closings

In the event of inclement weather, UArts emergency closings can be monitored through the following mechanisms:

- Call the University's main number (215) 717-6000, and follow necessary prompts, dialing "5" to receive the latest closing information on a pre-recorded message. This is the most effective option for additional news on weekend and/or evening closings.
- Tune to NBC-10 TV where school opening delays or closings are aired beginning at 5:00 a.m. and throughout morning programming. Information aired on NBC will be displayed on the bottom of the television screen by school name. You can also check school closing/delay information online by accessing http://www.nbc10. com/closings/.
- Tune to KYW-News Radio 1060AM, and listen for the UArts closing number – 116, which is announced twice every hour. In addition to this, information is listed online at: www.kyw1060.com.
- KYW-TV 3 also lists the schools by name across the bottom of the television screen during morning programming.

Please refer to the Academic Calendar in the front of this catalog for scheduled school closings and holidays. Regularly observed holidays include New Years Day, Martin Luther King Jr. Day, Memorial Day, the 4th of July, Labor Day, Thanksgiving and the following day, and Christmas.

Automobiles

Students living in the University's residence halls are not permitted to maintain vehicles (except bicycles) on campus. Any resident student found to be maintaining a vehicle (except a bicycle) on campus will be subject to disciplinary action by the Dean of Students. Such action may include dismissal from the residence halls. Students with disabilities may request an exemption from this rule from the Dean of Students.

Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

Student Assistance General Provisions

In accordance with the Higher Education Amendments of 1998, The University of the Arts has available, upon request, information regarding academic programs, financial assistance, and institutional policies and statistics. This information may be found in the University's catalog.

The Student Assistance General Provisions report includes information on the following:

- Accreditation.
- Current degree programs including related facilities and faculty,
- Tuition, fees, and other estimated expenses,
- · Withdrawal and refund policies,
- Description of financial aid programs, including eligibility, award criteria, and application procedures, as well as students' rights and responsibilities upon receiving financial assistance (such as continued eligibility, exit counseling, and options for payment deferral),
- Requirements for the return of Title IV grant or loan assistance,
- · Services available for students with disabilities,
- · Graduation rate.

In addition, each October, the Public Safety Department publishes an annual report on the University's security policies and crime statistics, which is available to all current and prospective students and employees.

To request a copy of the Student Assistance General Provisions report, please contact the Office of the Provost, The University of the Arts, 320 South Broad Street, Philadelphia, Pennsylvania 19102.

Sexual Harassment and Other Prohibited Harassment

The University of the Arts is committed to maintaining an environment in which students, faculty, and staff may pursue academic, artistic, and professional excellence. This environment can be secured only through mutual respect and unconstrained academic and professional interchange among faculty, staff, and students. Faculty, staff, and students of the University are entitled to participate in and obtain the benefits of the University programs, activities, and employment without being discriminated against on the basis of their sex, race, religion, creed, age, ethnicity, national origin, pregnancy, disability, sexual orientation, or military status.

The University regards any act of sexual harassment or harassment because of race, religion, creed, age, ethnicity, national origin,

pregnancy, disability, sexual orientation, or military status to be a violation of the standards of conduct required of all persons associated with the institution. The prohibition against sexual harassment and other forms of harassment applies to all interactions occurring on campus, in University facilities, or within the context of University-related activities.

The rights defined by this policy apply to all University faculty, students, and employees and the obligations are binding on all faculty and staff as part of their employment regardless of tenure or years of service, and all students, regardless of academic status.

Harassment constitutes a serious offense and the University will take all necessary disciplinary actions to eradicate it from the University. Those who commit harassment prohibited by this policy are subject to the full range of discipline, up to and including immediate dismissal from the University faculty or employment, or expulsion from the University, as appropriate.

The prohibitions set forth in this policy include acts of retaliation against members of the University community who have filed complaints under this policy.

Substance Abuse Policy

The members of The University of the Arts community and their health and safety are of paramount concern. The University will not tolerate drug and alcohol abuse, as it imperils the health and well-being of its faculty, staff, and students, and threatens the operation of its educational programs.

The use, possession, or distribution of illegal drugs and abuse of other controlled substances, in or out of class, or on University premises is inconsistent with law-abiding behavior expected of all students, and may result in discipline, up to and including expulsion.

The University prohibits the illegal and/or unauthorized manufacture, sale, or delivery, holding, offering for sale, possession, or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.

Smoking Policy

The University of the Arts maintains a smoke-free environment. Smoking is permitted only out of doors.

Solicitation

In an effort to assure a productive and harmonious work environment, persons not employed by The University of the Arts may not make solicitations or distribute literature at the University at any time for any purpose.

The University recognizes that students and alumni may have interests in events and organizations outside the University. However, students and alumni may not make solicitations or distribute literature concerning these activities on the University campus or by electronic mail.

Workplace Violence

The University is committed to maintaining a safe working, learning, and living environment for all members of the University community.

Threats, acts of aggression, and violence are unacceptable in the University community. Any such threat or violent act, regardless of intent, will be considered serious misconduct and may be the basis for disciplinary action, up to and including dismissal.

In addition, the University prohibits the possession of firearms, explosives, and other dangerous weapons on campus and at University functions off-campus.

Academic Computing

Ken Kramar

kkramar@uarts.edu Director of Academic Computing 215-717-6020

The Department of Academic Computing is dedicated to the support and integration of appropriate digital technology within the University's academic programs. The department maintains 30 separate computer labs equipped with industry-standard software located throughout the campus, including additional facilities in our new, state-of-the-art Terra Building. In addition to word-processing labs and multiple highend graphics labs using enhanced Power Macintosh G5s, three music labs, and an animation lab, the University hosts a New Media Center comprising of four dual-platform digital laboratories that enable the integration of animation, graphics, text, music, and sound. Other specialized digital facilities include a computer-driven loom for fabric making, and a newly built facility incorporating a three-dimensional printer for creating objects and a laser-scanner for digitizing objects. Academic Computing facilities are networked using gigabit bandwidth, accessing a cross-campus fiber-optic backbone. In addition, there are more than a dozen wireless access points across campus. The University is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education.

Open access to the computer labs is available daily to facilitate individual exploration and to ensure adequate time outside of class for independent work. Students are not required to bring personal computers, but may find it beneficial to have their own depending on their major, individual schedule, and needs.

Students interested in purchasing their own computers are welcome to contact the Academic Computing office for advice on hardware and software selection and information on the educational discounts available. The University does not accept responsibility for the installation, maintenance, repair, or security of student-owned computers.

University Guidelines for Responsible Computing (Acceptable Use)

The University of the Arts provides access to computing and information resources for students, faculty, staff, and other authorized users in support of the University's mission of teaching, creative exploration, research, and public service. Computing resources include host computer systems. University-sponsored computers and workstations, peripherals, software, electronic files, the UArts network, email services and the My UArts portal. Proper use demonstrates respect for intellectual property, ownership of data, systems security mechanisms, and each individual's rights to privacy and to freedom from intimidation, harassment, and unwanted annoyance.

Under the auspices of the Provost's Office, all University computer systems, including user files, may be monitored and/or confiscated at any time should any portion of the system be threatened, or its integrity, security, or proper use be in question, or for any reason, at the sole discretion of the Provost's Office. Members of the University community should understand that all computer files and communications are subject to review, and should not expect such files and communications to be private.

All users of the University's information and technology resources are expected:

1) to respect the rights of others and not use such resources to

threaten, endanger, harass, intimidate or insult others, or to engage in unlawful, defamatory, or obscene activity;

 to abide by all applicable licenses, copyrights, patents, intellectual property rights, contracts, security agreements, University policies, and other restrictions; and

3) to use such resources solely for University-related activities and purposes;

4) to behave responsibly with respect to these resources at all times, respecting the integrity and security of these resources;

5) to respect the rights and property of others, including the right of privacy and confidentiality, the freedom of thought, inquiry and expression.

The University reserves the right to restrict or rescind computing privileges, or the use of any other University facilities or resources, in accordance with this and other applicable University policies when the user has exhibited inappropriate behavior in the use of such resources. Other discipline and remedial measures may be appropriate, as set forth in other applicable University policies.

The same policies and laws that govern faculty and student publications in traditional media are applicable to publications in computer media. With few exceptions, Web pages, electronic mail, and electronic files may not contain copyrighted material without the approval of the owner of the copyright. Likewise, theft or misuse of private property—whether it be tangible or intellectual property—is prohibited.

Examples of Inappropriate Behavior

This policy covers all types of inappropriate behavior. The following types of activities are selected examples of behaviors that are unethical, unlawful, and/or inappropriate.

- Attempting to alter system, hardware, software, or account configuration.
- Accessing or monitoring another individual's accounts, files, software, electronic mail, or computer resources without the permission of the owner.
- Misrepresenting one's own identity, role, or the identity of any other person in any type of electronic communication.
- Intentionally or negligently revealing passwords or permitting another to use one's personal account.
- Altering, or destroying communications, or intentionally compromising the security of electronic information passing through the UArts network.
- Misrepresenting or implying that the content of a personal home page constitutes the views or policies of the University, or altering the University's official website or related pages without prior authorization in writing.
- Misusing the University's computing resources so as to reduce their efficiency or to affect access to the detriment of other users.
- Producing chain letters or broadcasting messages to individuals or lists of users, or producing any communication that interferes with the work of others.
- Breaching or attempting to breach computer security systems, with or without malicious intent.
- Engaging in any activity that might be harmful to systems, the network or to any stored information such as creating or propagating viruses, worms, Trojan horses, or other rogue programs, disrupting services, or damaging files.
- Wasting system resources or overloading the UArts network with extra data.
- · Violating copyright and/or software license agreements.
- Using computing resources for commercial or profit-making purposes without the written authorization of the University.

- Downloading or posting to University computers, or transporting across University networks, material that is illegal, proprietary, in violation of University contractual agreements, or in violation of University policy.
- · Violating local, state or federal laws.

The University considers any violation of these regulations to be a serious offense. Violations may result in revocation or restriction of computer privileges; disciplinary action as outlined in the Code of Student Conduct, the Faculty and Staff Handbooks, and other University policies and procedures; or a referral to local, state, and/or federal authorities.

The above policies supplement the University's Code of Conduct and all existing policies.

University Computers, Telephones, Equipment, and Resources

The University of the Arts provides access to computing and information resources, telephones and other equipment and resources for students, faculty, and staff to support the University's mission of teaching, creative exploration, research, and public service. Recognizing the value of such resources to our education and artistic mission, the University has made substantial investment in such resources and equipment and expects them to be used for University purposes only, in accordance with University rules, policies, and directives. No University resources or equipment may be used improperly by any faculty, student, or staff member, or for personal gain or profit.

University of the Arts Email Policy

This policy applies to all members of The University of the Arts community and refers to all electronic mail resources at the University. Any person who uses the University's electronic mail facilities consents to all of the provisions of this policy and agrees to comply with all of its terms and conditions and with all applicable state and federal laws and regulations. Violations may result in revocation or restriction of computer privileges; disciplinary action as outlined in the Code of Student Conduct, the Faculty and Staff Handbooks, and other University policies and procedures; or may be referred to local, state, and/or federal authorities.

General Use

The primary purpose of email accounts is to facilitate communication between users.

Email must be used in accordance with the responsible use provision contained in this policy.

Users shall not, under any circumstances, give their passwords for any email system to an unauthorized person nor shall they obtain any other individual's password by any unauthorized means whatsoever. No user shall use the University's email systems or services for the purpose of transmitting fraudulent, defamatory, harassing, obscene, or threatening messages, or for the promotion of non-university-authorized goods, services or personnel, or for any other communications that are prohibited by law.

Privacy and Email

Both the nature of email and the character of The University of the Arts environment make email less private than users may anticipate. The privacy of email messages may be compromised by the fact they must routinely pass through numerous computers and are sometimes seen by system administrators in the course of maintaining these systems, redirecting lost mail, or by assistants routinely screening colleagues' mail.

Email Monitoring and Disclosure

The University of the Arts does not routinely monitor or inspect email. Nonetheless, email is subject to a number of laws, policies, and practices that apply to the disclosure and protection of The University of the Arts' records. Examples include but are not limited to the Federal Family Educational Rights and Privacy Act; University personnel policies; disclosure pursuant to litigation; and other provisions of The University Guidelines for Responsible Computing.

The University of the Arts may access email accounts to satisfy a legal obligation or to ensure proper operation of the electronic mail facilities, and it reserves the right to take appropriate investigatory and/or disciplinary action.

Student Email

Students are responsible for regularly reading and responding to email sent by the University faculty, staff, and administration to the students' UArts email account for the entirety of the time they are enrolled at the University. Each student is assigned an email account upon enrolling, and is responsible for activating their account by the first day of classes of their first semester of attendance. Students can activate their email account online through the University portal. A letter containing the user account and pin number will be mailed to the student's home residence before the start of classes. The portal url address is https://myuarts. uarts.edu. Email and Portal support can be obtained by visiting Network Services in Room 250 in Hamilton Hall, via telephone at 215-717-6997, or by emailing portalsupport@uarts.edu.

Students are also expected to regularly check the MY UArts Portal for University-related announcements and notifications. The portal is the primary source for student information, which includes grades, class schedules, transcripts, degree audits, and GPAs.

Please note that information such as this is no longer mailed to students via U.S. mail, except upon request. Access to the portal, including student email, is available in the open computer labs on campus.

Email and portal accounts remain active for enrolled students and students on approved hiatus and will not be terminated unless the student is withdrawn from the University. The accounts for students who graduate from the University will remain active for one year from the graduation date, however, those interested in keeping their accounts beyond this time period can call the Development office at 215-717-6140 to make appropriate arrangements.

Continuing Studies Programs

The Center for Continuing Studies

215-717-6090 9th floor, Terra Building

The Center for Continuing Studies at The University of the Arts is dedicated to providing adult learners with diverse continuing and professional education opportunities. Credit and noncredit continuing education courses in fine arts, crafts, digital media including digital video and digital photography, e-music, design, creative writing, photography, interior design, book arts, theater, illustration, multimedia, writing for film and television, recording engineering, arts education, and arts administration are available year-round, in convenient evening and weekend classes. The Center also offers specialized certificate programs, as well as customized training solutions for corporate and organizational clients.

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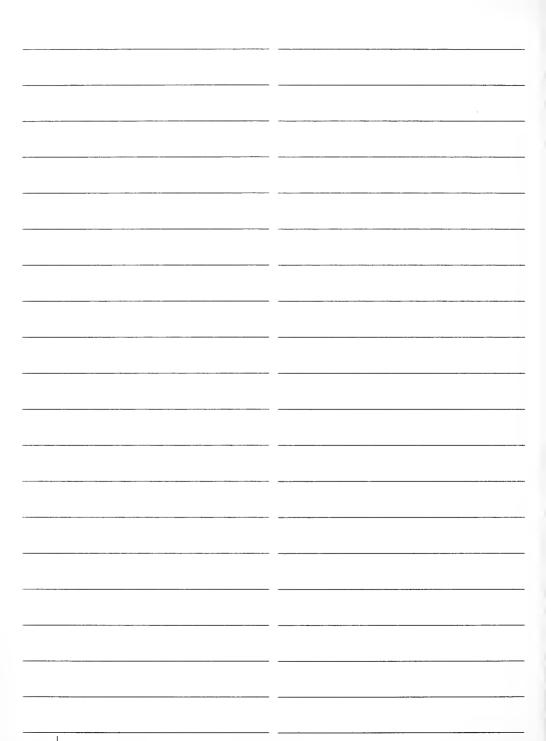
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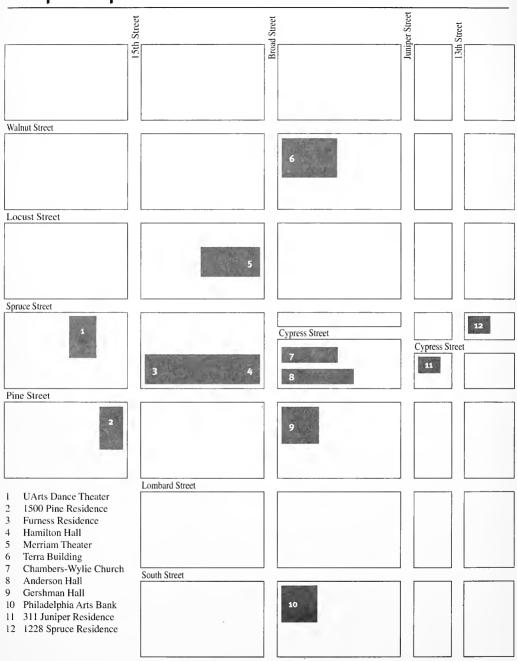
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Undergraduate Curriculum - See Specific Department or School



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